

The Imaging of Antarctica

**Artistic visions in the Antarctic and sub-Antarctic
since the eighteenth century**

by

Lynne Andrews

T Dip A, BA (Vis Art), Grad Dip (Art Craft & Design) BFA (Hons)

**Submitted in fulfilment of the requirements of Master of Fine Art (theory)
University of Tasmania, July 2002**

Declaration of originality and authority of access

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of the candidate's knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis.

Lynne Andrews

This thesis is not to be made available for loan or copying for two years following the date this statement was signed. Following that time the thesis may be available for loan and limited copying in accordance with the *Copyright Act 1968*.

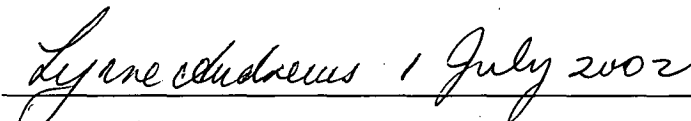
Permission is required for the publication of images, quotations from the interviews, and quotations from text of the thesis in accordance with the *Copyright Act 1968*. Interviewer and interviewees hold joint copyright.



Please note the extension to the period of restricted access. The thesis is not available for loan or copying until its publication as a book. The thesis may be read and handwritten notes may be made from the text. Please contact the author with any special requests or comments: Lynne Andrews, Studio One, 57 Mt Rumney Rd, Mt Rumney, Tasmania 7170, Australia. Phone 61 (0)3 62485081, Email: Lynne@tassie.net.au

Declaration of originality and authority of access

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of the candidate's knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis.


Lynne Andrews

This thesis is not to be made available for loan or copying for two years following the date this statement was signed. Following that time the thesis may be available for loan and limited copying in accordance with the *Copyright Act 1968*.

Permission is required for the publication of images, quotations from the interviews, and quotations from text of the thesis in accordance with the *Copyright Act 1968*. Interviewer and interviewees hold joint copyright.

Lynne Andrews
School of Art at Hobart, University of Tasmania

Abstract

Submission for the degree of MFA (art theory)

The Imaging of Antarctica

Artistic visions in the Antarctic and sub-Antarctic since the eighteenth century

The aim of this thesis has been to explore and discover, expose and evaluate, the growing body of art created in the Antarctic region. The art of Antarctica is considered in three chronological chapters:- 'To the Edge', 'Light and Darkness' and 'Diffusion and Diversity'. An 'Introduction' provides a critical appraisal of the extant literature on the visual arts of the region. 'To the Edge' examines the art created in the period up until the end of the nineteenth century; 'Light and Darkness' investigates the art of the Heroic Era when the Antarctic continent was gradually colonised; and 'Diffusion and Diversity' considers the work of artists (principally Australian artists) who have visited Antarctica since the Second World War.

The thesis argues that, although a significant body of visual art has now been produced, there is not one central dominant theoretical thread. Various underlying influences, however, such as those of geo-politics, science, fact and fantasy, and the use of the camera, are discussed throughout the thesis. Furthermore, because of the isolation of Antarctica, and the limited opportunity to travel there, the resulting art is individual and extraordinarily diverse.

In light of this, it was determined that the research would focus on two important aims. First, the thesis provides a historical account of the visual arts created in the Antarctic region with particular emphasis on the art produced on voyages of exploration and supply by British and Australian expeditions. Outstanding early work of other countries is briefly mentioned, with particular reference to the images of the Dumont d'Urville expedition.

Second, because much of the art is so little known, the critical investigation has employed descriptive analysis as its primary methodological tool. There is a particular reason for this: the visual arts of Antarctica have almost invariably been employed to support the scientific work completed in the region whereas this thesis has sought to highlight the achievements and the valuable contribution of artists to the documentation and imagining of the continent. The work of early scientific illustrators reveals a blend of information and poetry. Images of the Heroic Era reflect excitement in the exploitation of the relatively new medium of photography, and their pictures indicate the thrill of adventure, and a sense of achievement in exploration and scientific research. Twentieth century artists demonstrate a stimulating, interpretive diversity of styles and concepts - all of which call for a greater recognition of Antarctic art both as an independent genre, and as an important, integral part of Antarctic culture.

The artistic focus has been on two-dimensional art: drawing, painting, printmaking and photography. In interviews with the author, eight contemporary artists present wide-ranging individual responses to the Antarctic and sub-Antarctic. The research included field trips to the United Kingdom, France and to the area of the Ross Sea and the South Magnetic Pole in Antarctica, as well as to various research institutes and libraries around Australia.

Acknowledgements

My appreciation is expressed to many people who have given me support during the long period of research.

Firstly, special thanks to my supervisor, Jonathan Holmes, for his time, interest and expertise, which have been invaluable. Secondly, Raymond Arnold as my associate supervisor has also been most supportive with his interest and suggestions.

A most rewarding and enjoyable aspect of the project has been the contact with the contemporary artists: George Davis, John Caldwell, Bea Maddock, Jan Senbergs, Christian Clare Robertson, Dr David Stephenson, Caroline Durré, Jörg Schmeisser and Kevin Todd. They have given unstintingly of their time in supplying images and information concerning their work. The result, I hope, will enhance the appreciation of their unique contribution to Antarctic art and place it within the context of their already well-established oeuvres.

My research path has traversed the globe from the South Magnetic Pole and the Ross Sea area to Dundee in Scotland and many other places. I have been impressed by the competent and friendly assistance from librarians, museum staff, gallery directors and curators in the many institutions which I have visited. I thank them for information and/or images that are detailed in the Bibliography and List of Illustrations. Special acknowledgement is given to the following: William Mills, Philippa Smith and Lucy Martin (Scott Polar Research Institute); Martin Vine, Joanna Rae and Pete Bucktrout (British Antarctic Survey); Joanna Scadden (Royal Geographical Society); Naomi Behmer (University of Oxford); Ann Datta (Natural History Museum); Kevin Leamon and Helen Harrison (Mitchell Library, State Library of NSW); Mark Pharaoh (University of Adelaide); Kerry-Anne Cousins

Lanyon Gallery); Roger Butler (Australian National Gallery); Peter Boyer, Dr Andie Smithies, Nick Lovibond, Sandra Potter, Dr Eric Woehler (Australian Antarctic Division); Mike Craven, and Dr Mike Pook (Institute of Southern Ocean Studies); Hendrik Kolenberg (Art Gallery of NSW); David Hansen and Sue Backhouse (Tasmanian Museum and Art Gallery); Catherine Wolfhagen (Queen Victoria Museum and Art Gallery).

For information on the artists I also thank Vera and Geoff Harrison and Kath Davies.

Dr Deborah Malor's reading of the manuscript was much appreciated, as were discussions with Dr Robin Burns and Kathryn Yusoff on their own writing, and discussions with author Bronilyn Smith.

I appreciate the excellent service of the School of Art library staff, the University funding which assisted the project, and the suggestions of art theory staff and art students. My own family, friends, colleagues and students have all been most supportive of the project over the past four and a half years.

For technical assistance with the printing and production of the thesis I thank Richard Andrews, Jane Andrews, Ian Steven and Aaron Horsley.

Lastly, I express gratitude to my husband Chris who has not only given moral support over the long process of research, but has spent many hours formatting and printing the thesis, thus finally enabling the project to be brought to fruition.

Table of Contents

Volume 1

Chronology

Voyages of Selected Artists/Authors of Visual Images.....	x
--	---

Preface.....	1
--------------	---

Introduction.....	6
-------------------	---

Collections of Antarctic art.....	6
-----------------------------------	---

The recording of the images.....	7
----------------------------------	---

Publications on Antarctic art.....	11
------------------------------------	----

Art and science in Antarctica.....	32
------------------------------------	----

Synopsis of chapters.....	38
---------------------------	----

Chapter 1....To the Edge

From imagining Antarctica in the fourth century BC to the art of the eighteenth and nineteenth centuries	41
---	----

The edge	41
----------------	----

The importance of mapping.....	43
--------------------------------	----

The cartographic Antarctic images.....	48
--	----

The British Captain James Cook and the artistic background to the early voyages: the art of William Hodges and George Forster.....	55
---	----

The French expedition of Jules-Sébastien-César Dumont d'Urville.....	69
--	----

The United States expedition of Charles Wilkes.....	76
---	----

The British voyage of James Clark Ross: the art of Joseph Dalton Hooker.....	79
---	----

The British <i>Challenger</i> expedition and the new science of oceanography	87
---	----

Coleridge's <i>Ancient Mariner</i> , the illustrations of Gustave Doré.....	95
---	----

Fin de siècle: Belgian Gerlache and British whalers; Bull, Borchgrevink and the momentous landing	99
--	----

Chapter 2....Light and Darkness	
The images of the Heroic Era	108
The camera, photography and the painted image	115
Herbert George Ponting.....	119
Edward Adrian 'Bill' Wilson.....	143
Roald Engelbreth Gravning Amundsen.....	155
James Francis (Frank) Hurley.....	161
Charles Turnbull Harrisson	184
George E Marston.....	188
<i>Aurora Australis</i> and <i>The South Polar Times</i>	193
 Chapter 3....Diffusion and Diversity	
The art of the contemporary period	206
Edward Seago.....	208
David Smith.....	214
Sidney Nolan	223
George Davis	236
John Caldwell	248
Bea Maddock.....	259
Jan Senbergs	273
Christian Clare Robertson	292
David Stephenson.....	308
Caroline Durré	327
Jörg Schmeisser	340
 Conclusion	358
 Glossary.....	363
 List of Illustrations	367
 Bibliography	383
 Curriculum Vitae	406

Volume 2

Appendix : Transcripts of Interviews

George Davis.....	1
John Caldwell	19
Bea Maddock	29
Jan Senbergs	56
Christian Clare Robertson	75
David Stephenson.....	93
Caroline Durré.....	114
Jörg Schmeisser	135

Chronology

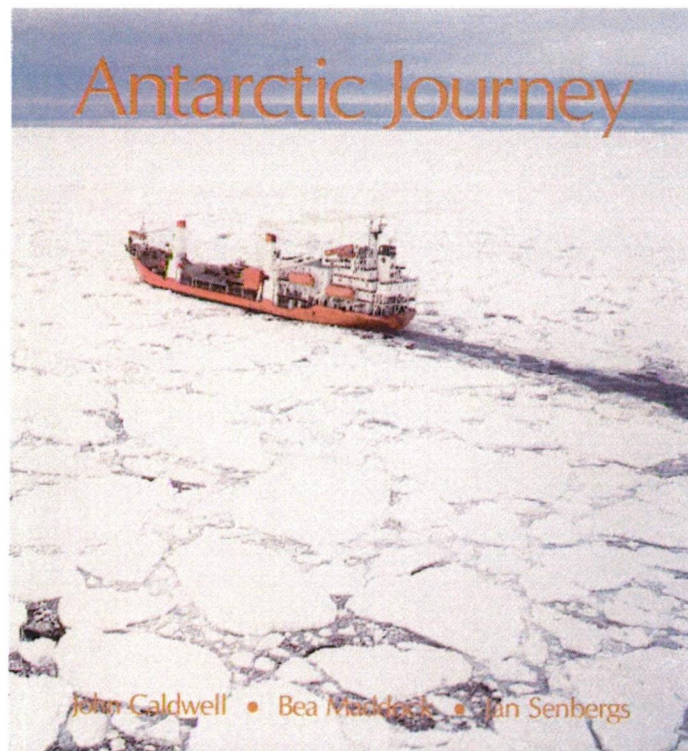
Voyages of Selected Artists/Authors of Visual Images

- 1772-75** James Cook (Britain) *Resolution and Adventure*, Cook's second voyage: William Hodges, George Forster, Henry Roberts.
- 1837-40** Jules-Sébastien-César Dumont d'Urville (France) *Astrolabe* and *Zélée*: Louis Le Breton and Ernest Goupil.
- 1822-24** James Weddell (Britain) *Jane* and *Beaufoy*: James Weddell.
- 1838-42** Charles Wilkes, The United States Exploring Expedition to the Antarctic, *Vincennes* (flagship) *Peacock*, *Porpoise*, *Sea Gull*, *Flying Fish*, and *Relief*: Charles Wilkes, T R Peale.
- 1839-1843** James Clark Ross (Britain) *Erebus* and *Terror*: Joseph Dalton Hooker, John Edward Davis.
- 1872-76** George Strong Nares (Britain) *Challenger*: Jean Jacques Wild, Henry Moseley, and photographers.
- 1894-95** Henryk Johan Bull, Captain Kristensen (Norway) steam whaler *Antarctic*: Carsten Egeberg Borchgrevink (Norwegian/resident Australian).
- 1897-99** Adrien Victor Joseph de Gerlache (Belgium) *Belgica*: illustrators. (Roald Amundsen on board).
- 1898-1900** Carsten Egeberg Borchgrevink, The British Antarctic Expedition, *Southern Cross*: Borchgrevink.
- 1901-04** Robert Falcon Scott (Britain) *Discovery*: Edward Wilson (Shackleton on board).
- 1910-13** Robert Falcon Scott (Britain) *Terra Nova*: Herbert George Ponting, Edward Wilson.

- 1910-12** Roald Amundsen (Norway) *Fram*: Amundsen and expedition members.
- 1907-09** Ernest Shackleton (Britain) *Nimrod*: George Marston.
- 1911-14** Douglas Mawson (Australia) Australasian Antarctic Expedition, *Aurora*: Frank Hurley, Charles T. Harrisson.
- 1914-16, 17** Ernest Shackleton (Britain) The Imperial Transantarctic Expedition *Endurance* (two parties - Weddell Sea and Ross Island): George Marston, Frank Hurley (Hurley returned in **1917**).
- 1929-31** Douglas Mawson (Australia) British, Australian and New Zealand Antarctic Research Expeditions (BANZARE) in *Discovery*: Frank Hurley (3 visits).
- 1956-57** H R H the Duke of Edinburgh (Britain) *Britannia* and *John Biscoe*: Edward Seago.
- 1963-64** Sidney Nolan (Australia) did not voyage by sea but flew to Antarctica courtesy the U S A.
- 1975-76**
- 1979-80** British Antarctic Survey (BAS): *Bransfield*: David Smith.
- 1978** Australian National Research Expeditions (ANARE) *Nella Dan*: George Davis voyaged to Macquarie Island.
- 1987** ANARE *Icebird*: John Caldwell, Bea Maddock, Jan Senbergs.
- 1989** ANARE *Icebird*: Christian Clare Robertson.
- 1991** ANARE *Icebird*: and *Aurora Australis* (2 trips) David Stephenson.
- 1994** ANARE *Aurora Australis*: Caroline Durré.
- 1998** ANARE *Aurora Australis*: Jörg Schmeisser.

Preface

It is a cold July day in 1988 in Hobart, a city poised on the edge of the great Southern Ocean that surges around a vaster and much colder continent, enclosing it unto itself, separating it from the rest of the world, and bringing Tasmania its worst weather. The Tasmanian Museum and Art Gallery is showing as its feature exhibition, *Antarctic Journey: Three Artists in Antarctica*. The powerful works of John Caldwell, Bea Maddock and Jan Senbergs transport the viewer to glaciated Heard Island and to the ice sheet of the vast southernmost continent. Paintings, prints, drawings and photographs represent three refreshingly different responses to a still relatively unknown environment.



1. Catalogue cover: Boyer, Peter *Antarctic Journey: Three Artists in Antarctica* 1988.

The visions of the external landscape are visually exciting - rocky outcrops looming above snowy, icy cliffs and plateaus, heaving seas and albatross, chaotic forms of disintegrating huts on the 'civilised'

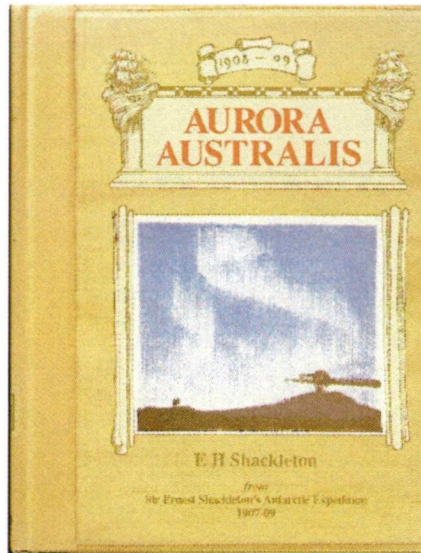
edge of the ice. There is a captivating anecdotal aspect in keeping with the tradition of travelling artists. The viewer is informed about the different stages of the voyage. Senbergs' lithograph, depicting the mummy-like form of Bea Maddock being lowered from the ship, refers to the unfortunate accident which was to influence her unique perception of the Antarctic environment. Maddock raises intriguing and provocative psychological concerns as she traces an internal journey, questioning human presence in Antarctica; Senbergs draws attention to the visually stimulating structures of the settlements, the activities of humans and the fascinating forms of the environmentally questionable piles of rubbish which characterise the stations. In counterbalance Caldwell paints the purity of the icy vastness. A veritable feast of images and ideas!



2. *Anisotome latifolia* Jan 1997, Enderby Island, Auckland Islands, Lynne Andrews.

This exhibition inspired my own journey to Antarctica on the *Bremen* in January 1997, where I saw and experienced the sources of many Antarctic images which have been created by artists, ranging from the historical and botanical to the modernist and postmodern. On Enderby Island, in New Zealand's sub-Antarctic, flourished the exotic *Anisotome latifolia* drawn so exquisitely by Joseph Dalton Hooker. The presence of Scott and Ponting was imagined in the Cape Evans hut. Shackleton's hut was visited - the site of the publication of the book *Aurora Australis*, by an inventive and creative group of men isolated in the

depths of the polar winter. We, as tourist travellers experienced the montage of mixed ancient and modern sights and experiences - the kind of juxtaposition to be found in a Caroline Durré painting. I made a series of paintings based on ice forms - pancakes, bergy bits, and great solid ice walls of the seemingly endless Ross Ice Shelf.



3. Cover: Shackleton, E H. *Aurora Australis* Facsimile edition 1988.
Lithograph of an aurora, George Marston

Gradually, there evolved a fascination with the many diverse visual evocations by other artists, inspired by this last wilderness - the intriguing ebb, flow and development of Antarctic and sub-Antarctic images from the eighteenth century until the present day. There is no school of Antarctic art. The image-makers reflect different backgrounds and influences - artistic, scientific, historical, political; professionals and eager amateurs are each moved to express some visual response to the landscape.

What are these fascinating images that span three centuries but spring surprisingly from roots in Egypt, *circa* 150 AD?¹ How are these images developed through the centuries? How do they change and why? What is their context in the changing commercial, scientific, geo-political and aesthetic environment, and how do they inform, provoke or delight us? Why is the oeuvre of Antarctic art largely unknown and unrecognised and what may be its further potential - its value or place in the context of art, Antarctic culture and our society? These are intriguing questions that have inspired my investigation.

The thesis, too, is itself an exploratory journey, tracing the progress of those first polar explorers who, in great hope, launched their small wooden ships and sailed into unknown southern waters. Now, at the beginning of the twenty-first century, investigative voyages are still being launched - in larger, ice-strengthened ships of steel. Despite advances in technology, danger still exists, and scientific research, an important aim of early expeditions, at least ostensibly, remains the chief reason for the voyages. Underlying the need for scientific research, is the still nationalistic desire for territorial occupation of the lands claimed, discovered and acquired in the early years.

The journey on which this thesis embarks is a visual one - a journey through the eye of the beholder - seen and sensed through the eye, mind and soul, as opposed to the Antarctic connection being made through scientific data or historical fact and anecdote. There is not, of course, an art in isolation; its interrelationship with history and an established scientific culture is of continuing interest. The study focuses on two-dimensional images - drawing, printmaking, painting and photography,

¹ Ptolemy of Alexandria, astronomer and cartographer, envisaged a great continent *Terra Australis Incognita* and drew maps which outlined his concept of this unknown south land. His *Geography* was accepted as an authoritative work for centuries, despite its inaccuracies; his maps were revived in the fifteenth century, reflecting the Renaissance spirit of enquiry and adventurous voyages.

primarily the work of British and Australian artists, with some reference to artists of associated countries: France, Norway, Belgium, and America. Film-making – worthy of a study in its own right – falls outside the two-dimensional parameter of the thesis. It is, however, referred to in several instances, especially in relation to stills photography.

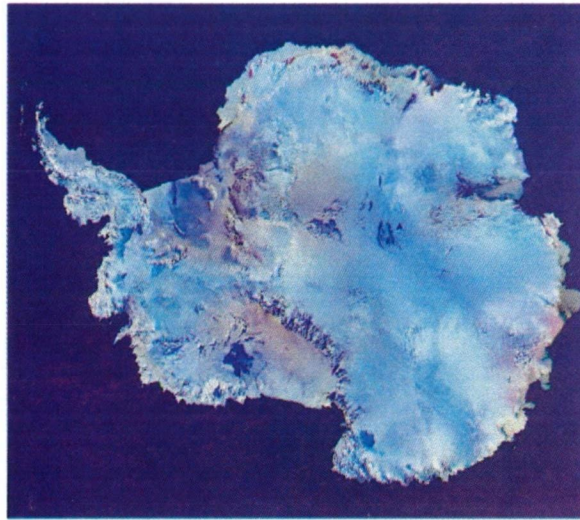
The aim has been to examine the art within the above context, to study the background influences (for example: social, historical, political), on the work of Antarctic artists, and to consider the work within the context of the various individual artists' own oeuvre. The thesis also evaluates the contribution of all these images to art and to Antarctic culture.

Although there has been a body of writing on the work of Antarctic artists it has not often been specifically about the images themselves, or if it has, then not a great deal about their construction, nor an analysis of what makes the painting, drawing or print work as an image. Nor has there been any detailed descriptive comment on the images, which this thesis aims to focus upon. In Antarctic literature, some of the historical periods have been examined from an art historical perspective, but there has been no attempt to provide a historical account of the art of Antarctica. These are issues that this thesis seeks to address.

The research encompasses a study of recent publications on the images of Antarctica and features original interviews with contemporary artists. The desired outcomes are: a raised awareness of Antarctic art; a greater acknowledgement of its significance, the enrichment of shared experience through visual communication; an indication of its further potential as an incentive for increased promotion and funding; and a gradual redress of the balance between science/technology and art/humanities in Antarctica.

Introduction

Antarctic art may be defined as the art of the Southern Regions, of the cold, high latitudes - the continent of Antarctica and the islands of the sub-Antarctic. It refers to the creations of the artists who have physically visited the Southern Regions but it may include the work of artists who have visited Antarctica only in their imagination.



4. Satellite map of Antarctica, as reproduced in Crossley Louise
Explore Antarctica 1995.

There is no 'school' of Antarctic art. At first glance, there does not appear to be a great deal of artistic material. And yet it is there, partly visible, partly submerged - ever present but not fully recognised and acknowledged. Although there is not a school of Antarctic art it may, perhaps be evolving as an entity, slowly forming its own genre.

Collections of Antarctic art

Where is Antarctic art found? Where does the interested viewer come across these images that may, in retrospect, be slowly forming an entity worth studying? The original works are to be discovered firstly at institutions such as the Australian Antarctic Division (AAD) at Kingston, Tasmania, and in England at the Scott Polar Research Institute (SPRI) in Cambridge, British Antarctic Survey (BAS) in Cambridge, and Royal Geographical Society (RGS), London. Fine

examples of work are found in public libraries such as the Allport Library and Museum of Fine Arts in Hobart, Tasmania, and Mitchell Library in Sydney, New South Wales (Australia); and the Bibliothèque Nationale, Paris, France. Works of the Southern Regions are found in Australian National and State galleries museums and private galleries. They are found in similar institutions in other countries (such as the United States and Europe) and are also in the artists' or their relatives' private collections - from the collections of royalty in England (such as the Duke of Edinburgh's paintings of Edward Seago) to small personal inheritances or gifts in private suburban homes in Tasmania.

Libraries house many books of general Antarctic interest, which inform on the history, science and adventure that characterises Antarctica. These are often illustrated profusely with photographs, drawings, prints and paintings. It is evident though, that these Antarctic images act as visual documentation which supports rather than complements the historical or scientific text in books and reports of voyages. The reasons for this supporting role are quite valid when it is understood that the aims of the expeditions were at first commercial (to find new whaling and sealing grounds), and then scientific (to do research in areas such as glaciology, auroral physics, marine biology, geology). Some expeditions were also territorial in intention; others were pure adventure; those with all their 'derring-do' were about human conquest, such as the expeditions to the South Pole.

The recording of the images

Antarctica has generated much literature - diaries, voyage reports, adventure stories, academic scientific research reports, and a prolific output of books for the general public. There has always been an avid armchair audience for the stirring accounts of this the last great unknown continent, from the time it was finally discovered, then gradually mapped and documented, until the present day. And the motivation for the image-making has in some ways changed with

historical, scientific or political influences but in other ways has remained the same. The landscape, with its unique floating forms and spectacular meteorological phenomena, remains an inspiration to those who see it now, the same as for those who experienced it in the eighteenth century.

Explorers had to recoup their expenses and satisfy sponsors; books, photographs and films were appropriate means of achieving this. Most written texts were accompanied by visual images such as drawings, watercolours (topographical and imaginary), etchings, lithographs, engravings, photographs (after the invention of the camera), and digital images, (made possible by the rapid development of computer facilities). Oil paintings were made, as part of a long European tradition and, in the mid-twentieth century, acrylics were also introduced; some sculpture has also been produced. From the eighteenth century accompanying artists had definite briefs to work in the service of science; this imperative has continued well into recent times, owing to the continuing dominance of scientific research as a means of acquiring knowledge, while simultaneously maintaining territorial claims. Interestingly, in the late twentieth century, even when the brief is not confined to scientific documentation, some artists such as Caroline Durré and Christian Clare Robertson choose to relate strongly to science.

The sense of reason and systemised knowledge, characterised by the Age of Enlightenment and manifesting itself in the French *L'Encyclopédie* and the Scottish *Encyclopaedia Britannica*¹ profoundly influenced the purpose of the voyages in the eighteenth century. These

¹ See for instance Diderot et Le Rond d'Alembert, Jean *L'Encyclopédie, au Dictionnaire, raisonné des sciences et des arts et des métiers, par une société de gens de lettres*, 17 vols, Paris, 1751-65 [edited by Diderot et Le Rond d'Alembert 1717-83] and Smellie, W (ed) *Encyclopaedia Britannica: or a Dictionary of Arts and Sciences compiled upon a new plan...* with 160 copperplates. By a society of gentlemen in Scotland, Edinburgh, A Bell and C Macfarquhar, 1st edition, 3 vols, 1771.

very restrictions, placed upon the earlier artists, such as those making images in the service of science, seem, however, to have worked in their favour. A clear focus and sense of purpose is evident, similar to that which is found in other periods of history where the boundaries have been clearly defined. Far from being restrictive, the path is narrowed and therefore the goal achieved may be higher. Outstanding individuals always transcend the basic requirements of the brief given to them, and a creative element emerges. Joseph Dalton Hooker's botanical illustrations of newfound plants express an appreciation of subtle beauty and grace found in nature. Edward Wilson's intimate responses to vast celestial phenomena are not only informative, but romantic and spiritual. And real individuality, talent and passion, are difficult to suppress, hence the likeable larrikin Hurley's dramatic shots of the ice and the ship taken while hanging from the yardarm of the *Endurance*. His wildly romantic snowscapes of South Georgia provide a counterpoint to the documentary photographs of seals, albatrosses and other wildlife, required of him as the voyage photographer. Many of these early Antarctic paintings, prints and photographs have a certain autonomy; they hold their own when regarded away from the written word and are deserving of closer scrutiny and greater acknowledgement in their own right.

Not all Antarctic artists have been restricted to the requirements of science or the supportive documentation of history. In 1963 Australian artist, Sidney Nolan, was flown in a United States Hercules aircraft into McMurdo, the American base, where he gained inspiration for a later series of works that bear testimony to his own unique vision of the world, and of Antarctica. Is this the stage where the distinctive break between the supportive work and the autonomous work of art occurs? Or does it occur further back with Herbert Ponting and Frank Hurley? And looking even further back, the watercolours of William Hodges break their bounds and stand alone as works of art, when regarded separately from the written records. By the time of the 1987 Voyage

Six, carrying a large group of humanities personnel, and commemorating fifty years' work by Australian National Research Expeditions (ANARE), there was no brief given other than the expectation that the artistic works produced would promote the work of ANARE. The work of each of the three artists - Caldwell, Maddock and Senbergs, for instance, is individual and unfettered by close ties with the demands of science. And late in the twentieth century the promotional idea has been minimised with the removal of 'Public Relations' from the title of the ANARE program which is now simply titled 'Humanities Program' thus bestowing more autonomy on the visual artists and others who travel under the auspices of the ANARE.

Photography, invented in the first half of the nineteenth century was still a new form of image-making at the turn of the twentieth century, ripe for exploitation by documenters and artists alike. It came to dominate Antarctic image-making during the twentieth century, almost completely replacing the artist-illustrator. Ironically, although the camera originally exerted a stifling influence on artistic expression in the traditional mediums in Antarctica, it also possesses the power to liberate the artist from the strong bonds of science. With the plethora of skilled documentary photographic records, the artist photographer, printmaker or painter eventually became free to meditate, interpret, and explore ways to express this place and the people who inhabit it tentatively, on its fringes. And this contribution of the artist is not sufficiently recognised.

The documentary photograph dominates the visual imaging of Antarctica and the visual documenters attract funding for the Humanities program in the Antarctic, despite the fact that such excellent documentation has been produced for many years. Artists are in the minority and the very isolation of Antarctica makes it hard to remedy the problem as it currently exists. Science and technology have doggedly dominated the culture of Antarctica, as indeed they have

dominated the culture of the twentieth century, with many positive effects - but a re-assessment and redress of this situation appears to be necessary. The arts enrich our lives and provide an important balance to the disciplines of science and technology. Great civilisations of the past, such as the Egyptian, Greek, Roman, and Renaissance, assigned the arts to a position of high priority. So there is perhaps a good reason for increasing the place of the humanities in a culture which originally developed quite naturally from a legitimate scientific base.

Publications on Antarctic art

Antarctic art has been written about in books, catalogues, journals, and newspapers. The output is not prolific. Its earlier supportive role changes as time progresses. From the beginning of the twentieth century, the work is generally presented and reviewed rather than critically analysed. Methodologies vary - some are excellent, stimulating and evocative - drawing attention to the outstanding and sometimes unique artistic visual statements. These articles deal with aspects of Antarctic art - a solo show or a section such as the work of artists on Australian National Antarctic Research Expeditions (ANARE). A history of Antarctic art which extends back at least two hundred and thirty years, has not yet been written. The focus of interest has been on science and technology; the art has been ever present, but unrecognised for its unique value and further potential.

There are several reasons for the lack of recognition. The Antarctic work of established artists is usually recognised within the context of their own oeuvres. Jan Senbergs' Antarctic paintings sit stylistically in harmony with his Mt. Lyell paintings of a Tasmanian mining settlement, on the edge of a different kind of wilderness. Christian Clare Robertson's Antarctic paintings are an integral part of her representation of extreme landscapes in remote areas of the world, influenced by the movement of the earth's tectonic plates. Sidney Nolan's Antarctic paintings, however, are not well known in the context

of a large oeuvre that has wide recognition in Australia, and also in Britain where he lived much of his life.

It is not possible for a great deal of Antarctic art to be made by artists, the problem being one of access due to the isolation factor, and its associated costs. Most artists travel there only once, and in many cases their stay is brief, the time available being determined by the scientific programs. Hurley was an exception - he travelled to Antarctica six times² and his work reflects both the effect of his extended stays and his deep passion for the place. Ponting went only once but the Antarctic photographs represent a peak in his achievement as a 'camera artist' - the term he chose to describe his occupation. Compared with painting, drawing and printmaking, the camera has the technical capacity to make more immediate and multiple visual statements. In reality there is room for all types of visual representation; the concern here is to establish the value of artistic expression, to assess its contribution.

There is plenty of scientific and general information available on Antarctica. Antarctic arts and humanities literature is harder to find, although reflective, psychological, and philosophical investigations are only now emerging. Perhaps it needs the distance of a century to be able to critically examine the 'heroic' figures who strove with such apparent nobility at the turn of the last century. Times have changed and a more questioning attitude is evident in the search for a wider understanding of the meaning of events, including the human frailty of the players in the Antarctic 'game'.

The Reader's Digest book, *Antarctica: Great Stories from the Frozen Continent*,³ is an excellent reference for factual material, and while,

² Byrnes, Julie and Liebmann, Steve. Steve Liebmann interviewing Julie Byrnes on subject of Byrnes' grandfather Frank Hurley *Today Show* Channel Nine, 29-10-01.

³ Reader's Digest Antarctica: *Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985. [Republished as *Antarctica, the extraordinary history of man's conquest of the frozen continent* Sydney, Reader's Digest, 1990].

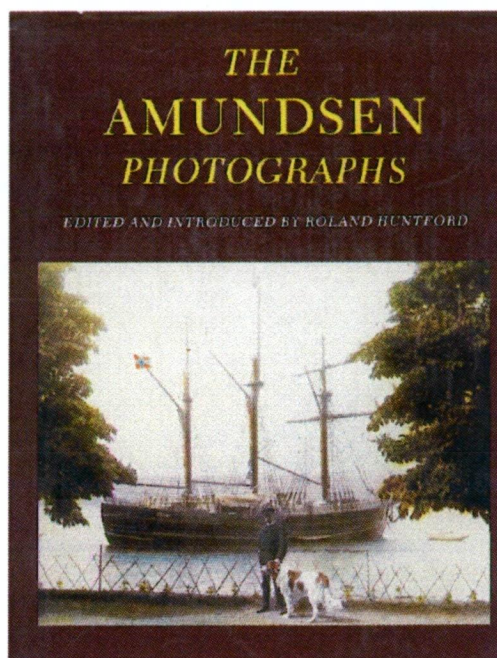
according to historian Stephen Martin, there are a few inaccuracies, it has an absolute wealth of information on the historical background. The long list of major contributors includes many Antarctic authorities who are specialists in their fields, from the Scott Polar Research Institute, the Antarctic Division, Tasmania, and other Antarctic institutions. It also features many reproductions of visual images. An extremely informative section in 'Part Three: Antarctic atlas and chronology', includes concise biographies of Antarctic personnel and an extensive list of sources and references in the Acknowledgements. Likewise, the Reader's Digest *Complete Book of Australian Birds*,⁴ is a useful source of information and illustration concerning the birds painted and drawn by the artists whose work is studied in the thesis.

In 1979 Roland Huntford wrote *Scott and Amundsen*, a penetrating critical analysis of the two expeditions to the South Pole.⁵ Huntford also highlighted the extraordinary 'amateur' photographs in his book, *The Amundsen Photographs*, which he edited and introduced. In 1988 Stephen Murray-Smith wrote *Sitting on Penguins: people and politics in Australian Antarctica*; the book is illustrated with photographs and Jan Senbergs' drawings. It is a critical study, not just a historical account, or diary of the voyage and represents an analytical genre, rare at the time, in Antarctic literature. Murray-Smith voyaged with ANARE in the summer before Jan Senbergs. Both comment, one in words, the other in images, on the devastation of rubbish at the bases. Francis Spufford's *I May be Some Time* first published in 1996, is an intensive, interpretive and humanistic study of the whole Antarctic panorama of people in relation to place - a provocative and stimulating read. Sara Wheeler in *Terra Incognita: travels in Antarctica* has written

⁴ Reader's Digest *Complete Book of Australian Birds* Sydney, Reader's Digest Services, 1976.

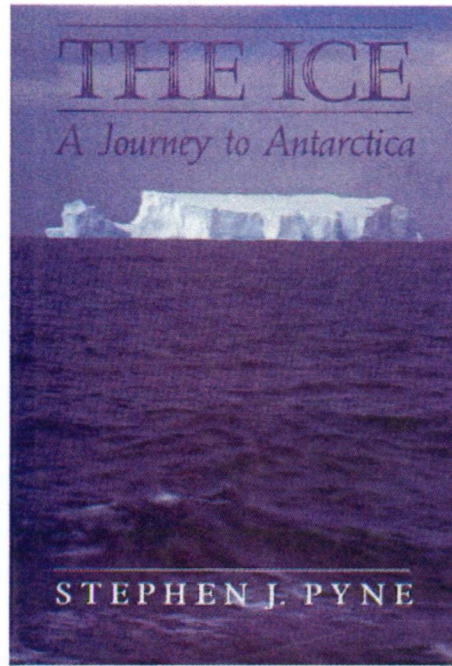
⁵ See Huntford, Roland *Scott and Amundsen* London, Weidenfeld, first published in Weidenfeld paperback in 1993. In the Acknowledgements, Dr. Gordon Robin, Director of SPRI, and Sir Peter Scott, son of Captain R F Scott, are noted as dissenting and dissociating themselves from Huntford's views of Scott.

a first person account of her Antarctic adventures, her sojourns at the various bases. In a twentieth century self-referential style, she searches for universal meaning through her own direct experiences. Thus the arts/humanities perceptions of the continent are gradually opening up, and Antarctic art falls within the context of these writings.



5. Cover: Huntford, Roland (ed) *The Amundsen Photographs* 1987.

The Ice: A Journey to Antarctica, by Stephen Pyne is a probing, reflective look at Antarctica. It is outstanding amongst Antarctic literature as one of the relatively few books written from a philosophical standpoint, interweaving philosophy, physical science and history. It has some affinity with Paul Simpson-Housley's *Antarctica: Exploration, perception and metaphor* (1992). Stephen Pyne, associate professor of history at Arizona State University-West spent three months in Antarctica as a recipient of the Antarctic Fellowship from the National Endowment for the Humanities. The book was first published in 1986. It is thoroughly researched - indicated by the extensive essay and lists under 'Sources', and is a mine of information and interpretation. There is an excellent chapter on literature and art.



6. Cover: Pyne, Stephen J *The Ice: A Journey to Antarctica* 1987.

The Ice, an academic book, is not read by the average Antarctic reader but is more accessible to those with some knowledge of Antarctica and an inclination to further investigate the deeper meanings. It is aptly described as 'Dense, philosophical meditation that integrates information on the history of exploration, geophysics of the ice, and the symbolic meaning of this white continent in art and literature.'⁶ The real value, is that like a good painting, its concepts and sensations linger, luring the reader back with promise of further rewarding experience.

Chapter 4, 'Heart of Whiteness: The Literature and Art of Antarctica' represents one of the most perceptive discourses on Antarctic art which has been written. Pyne sees Antarctica as 'an esthetic sink, not an inspiration',⁷ an absorbing not a giving entity, as other landscapes have been, and he regards the continent as a '..."ready-made" modernist landscape as disturbing as any of the signed shovels that Dadaists like

⁶ Sitwell, Nigel & Richie, Tom *Antarctic Primer* Sydney, Quark Expeditions and Adventure Associates, 1997, p 127.

⁷ Pyne, Stephen J *The Ice: A Journey to Antarctica* London, Arlington Books, 1987, p 150.

Duchamp declared to be a ready-made art.⁸ He also states that there was no exchange between Modernism and Antarctica. Pyne, writing in 1986, is essentially right in this, although Hurley's use of flat shadow and pattern of snow patches in his South Georgia landscapes demonstrates an exception, the camera with its inherent flattening capabilities producing a modernist image.

David Stephenson in 1991, on reading Pyne, has some affinity with his ideas and on his second trip reverts to his previous minimalist reductionism as a direct response to the vastness, sensation of whiteout and disorientation. Modernist in their emphasis on sensation, atmospheric effects, and attention to the very surface of the photographs, they are post modern in their conceptualisation of vastness and the sublime. At the end of Chapter 4 Pyne remarks on the all-black and all-white paintings of Robert Rauschenberg as modern art which resonates with Antarctica, although they were totally unconnected.

Pyne writes of literary /artistic connections in the works of Jules Verne, Edgar Allen Poe, E. M. Forster, and Thomas Kenneally and discusses *Alone* - the soliloquy of Richard Byrd. He refers to Ralph Vaughan Williams's 'musical word painting' *Sinfonia Antarctica*. In addition to this music mentioned by Pyne, other musical works have been composed, such as those by Sir Peter Maxwell Davies, Vangelis, Nigel Westlake and Cathie Travers.

Pyne is also interesting because he writes from an American point of view. He refers to the photography of the Swiss, Emil Schulthess, who travelled with various American expeditions, comparing and contrasting it with that of Eliot Porter. Pyne also discusses the impact of the fish-eye lens, and then satellite imaging as a new form of

⁸ Pyne [1987] p 155.

imaging at the time. The Antarctic art of America falls outside the scope of this thesis but provides an interesting counterpoint to that of the British and Australian artists.

The illustrations, (photographic plates) in the book represent a well chosen cross section of images until 1986 - Doré, Hodges,⁹ Hurley, Ponting, Wilson, Schulthess, Porter, and the U.S. Geological Survey.

Lawrence E Johnson travelled to Antarctica on Voyage 6, 1989, the same voyage as Tim Bowden and Christian Clare Robertson.¹⁰ He wrote a very different account of the voyage from Bowden's amusing and anecdotal *Boy's Own Annual* adventure story in the style of R.M. Ballantyne. Travelling as a philosopher under the science program, he wrote a paper which bears more similarity to Pyne's book; it delves beneath the surface to question deeper meanings with particular reference to the future of the continent. Environmental ethics was his chief concern and as such he exhibits the reflective attitude of visual artists such as Jan Senbergs and, particularly, Bea Maddock.

Like them he spent hours looking at the sea and the wildlife and contemplating its real significance. 'In just looking there was sheer joy.'¹¹ And he comments that 'Clare Robertson, our artist helped us to see what we were looking at.'¹² In trying to understand Antarctica he was assessing the way to make best use of it. He advocates a biocentric rather than an anthropocentric ethic, where we as humans develop respect for all living things. He discusses the ethical issues of tourism and human impact, and raises issues, from a slightly different

⁹ William Hodges appears in Pyne [1987] incorrectly as Hodge.

¹⁰ Johnson, Lawrence, E *Reflections on Distant Ice* [Senior Lecturer in Philosophy, Flinders University, South Australia. Paper held in Australian Antarctic Division library, Kingston, Tasmania, access no. A91/245 special collection. ANARE Voyage 6, 1989, received Sept 4 1991].

¹¹ Johnson, Lawrence, E [1989/1991] RDI - 3 p 4.

¹² Johnson, Lawrence, E [1989/1991] RDI - 3 p 8.

perspective, that Senbergs and Durré raise as visual artists - about human impact on the edge of the ice and the overlay of science in a pristine wilderness.

Two books, evocative in their expression of the spirit and character of the Arctic and Antarctic, are: *Arctic Dreams: Imagination and Desire in a Northern Landscape*, by Barry Lopez (1986), and *The Crystal Desert: summers in Antarctica*, by David G. Campbell (1992). They form part of an established reading list for polar artists, writers and others.

The literature previously mentioned, loosely defines some of the arts/humanities context into which the more specific Antarctic art literature fits. The following publications are more art specific, but are mostly still inextricably linked with history. There is little of an art historical or art theoretical nature being written, but there begins to emerge, in some publications, a sense of the autonomy of the images themselves, as the supportive role becomes less obvious. So the study of publications on the art of Antarctica is not so much about the writing on it, but about the presentation of the images themselves in relation to the historical background, the ratio of importance that they maintain, and this is vital as an indicator of the place it occupies in our culture. There is however, some writing on the images in a few selected books, journals, newspaper reviews and catalogues.

Bernard Smith, the eminent Australian art historian, is possibly the foremost authority on the early Pacific voyages, notably as co-author of *The Art of Captain Cook's Voyages*, and as author of *European Vision and the South Pacific*, followed by *Imagining the Pacific: In the Wake of the Cook Voyages*. The first paragraph of the preface in *Imagining the Pacific* establishes the theme as it will unfold:

In this book the imagination is understood as consisting of two primary components. First there is imaging, in which a person constructs an image in the presence of an object from which the image is fashioned; and then there is imagining, in which a person constructs an image while not in direct sensory contact with the object or objects from which the imagery of the imagining is constructed.¹³

Thus Bernard Smith launches the reader immediately into the central theme of the book, which is the presentation and analysis of the artistic response to the 'new' environment of the Pacific and the edge of the Antarctic. He discusses the way in which scientific, artistic, political, and sociological influences affected the image-making in the Pacific - how the styles of Classicism and Mannerism gave way to an empirical naturalism; he outlines the influence of Orientalism, the analogy of ancient Greek colonisation, and finally he discusses the eulogising of Cook's reputation.

The interaction between imaging and imagining was a complex process especially when engravers reproduced and interpreted original drawings for a wider audience. Smith argues that the obligations of science promoted new ways of looking at things, which consequently influenced the direction of European art. His original contribution to the already existing body of knowledge is exemplified by his exploration of the influence of William Wales on the writing of *The Ancient Mariner* by Coleridge, and the influence upon Impressionism by the *plein air* painting of William Hodges.

Imagining the Pacific (written in 1990-91), elaborates on issues raised in his earlier book *European Vision and the South Pacific*, and resulted from a series of essays and lectures mainly from the eighties (the exception being Chapter 6, that outlines his intriguing argument for the influence of Cook's voyage on the *Ancient Mariner*, and which was

¹³ Smith, Bernard *Imagining the Pacific: In the Wake of the Cook Voyages* Carlton, Melbourne University Press, 1992, p ix.

largely ignored during that time). The book is basically chronological but deals with ten different aspects in ten chapters.

A scholarly but accessible work, *Imagining the Pacific* is a discerning look at the far-reaching early voyages in the Pacific; Bernard Smith writes about the intellectual framework, science, travel and information - their influence on the complex image-making process which documented the discoveries of 'new' people, lands, flora and fauna. The literary genre is a blend of the art historical, anthropological and cultural; interpretation of the images themselves is discussed within these parameters and they are regarded as important art-historical records. The chapters on Hodges and Coleridge relate directly to Antarctic art but the craft of picture-making, and the formal or aesthetic values of the images have only brief reference here, (and in *The Art of Captain Cook's Voyages*), so there is an opening for comment on these aspects. Bernard Smith sums up the aim of his book in the last paragraph of the preface - referring to the format of the ten chapters:

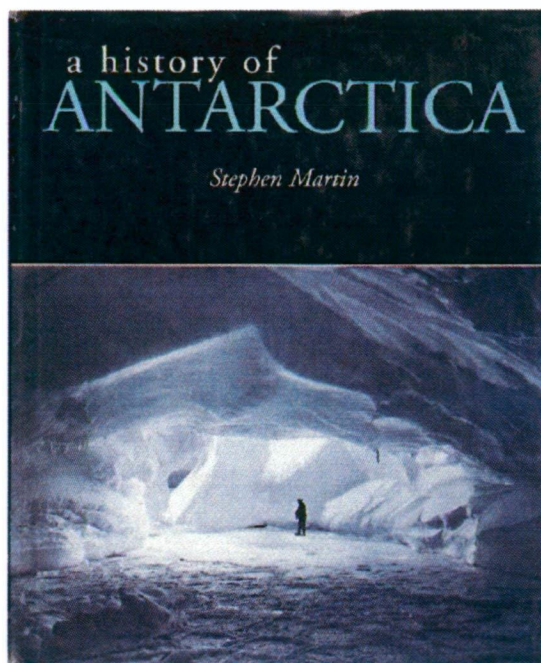
In this way it is hoped that many of the facets of that complex chain that links imaging to imagining, art to science, original to reproduction, art to past tradition and to contemporary ideology, and the insular British mind to the vast ocean spaces of the Pacific, will be revealed not so much as a simple chain of causation but as so many aspects of an indissoluble, yet changing community of ceaselessly interacting human experience.¹⁴

Smith is the authority on the influence of the Cook voyages and as such, provides a solid body of invaluable reference material. The continuing importance of the cross-currents of dialogue between art historians and anthropologists is evident from Dinah Dysart's report on the special occasion of *Reimagining the Pacific: A conference on art history and anthropology in honour of Bernard Smith*.

¹⁴ Smith [1992] p xi.

Misunderstandings arose - the art historians bemoaned the anthropologists' ability to 'read' images, the anthropologists accused the art historians of 'formalism' - but what became evident through the number of papers presented, and through the lively exchanges in discussion times, was the blurring of distinctions between the two disciplines.¹⁵

A history of Antarctica by Stephen Martin¹⁶ is a history, not an art book, but as such is noted for its balance of text and image. The opening paragraphs of his chapter 'Early Images and Contacts', he tells of the fascinating Polynesian myth, how, in about AD 650, an adventurous early Polynesian, Ui-te-rangiora, sailed a large canoe into southern seas and he and his crew may have been the first to see icebergs in the Antarctic. Similarly he says there is archaeological



7. Cover: Martin, Stephen *A History of Antarctica* 1996.

evidence that Indians may have made early contacts with the islands near the Antarctic Peninsula, by sailing across the rough passage from

¹⁵ Dysart, Dinah. Conference report 'Reimagining the Pacific: A conference on art history and anthropology in honour of Bernard Smith'. The National Library of Australia, Canberra, 1-4 August 1996. *Art and Australia* Volume 34 Number 3, p 324.

¹⁶ Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996.

the southern tip of South America.¹⁷ He discusses the perceptions of the ancient Egyptian geographer, Ptolemy, Aristotle's naming of the unknown continent Antarktikos (which refers to the land being the opposite of the Arktos), and the influence of their thinking on mapmaking, the first Antarctic images. Beautifully designed and illustrated, many of the images show undoubted artistic merit; some are important as amateur historical records. There are ancient maps of Ortelius and Hondius, some of the first ever iceberg photographs taken by men on the *Challenger* expedition, superb photographs of Ponting and Hurley, an intimate page of sketch and script from the diary of a ship's second mate. The many well chosen images are mostly selected from the valuable art collection of the State Library of New South Wales. Martin's interest in these works is demonstrated by the exhibition of Antarctic art from the collection, in 1996, which he curated.¹⁸ There is considerable reference to personal diary accounts of voyagers, and a letter from Captain John Edward Davis to his sister Emily recounts the events surrounding New Year's Day 1842, thus complementing the visual description in his watercolours, painted in a quaint, amateur, somewhat miniature, style. There is definite recognition of the value of the visual image in this book and it is similar in that respect to *The Explorations of Antarctica* (1990) by Professor G.E Fogg and David Smith. The watercolours of Smith inspired Fogg to write this book and it is noteworthy that the images are complementary rather than supplementary to the text. The text is historical, but extracts from Smith's diary give a clear insight into his work process and response to the landscape, to be more fully discussed in Chapter 3.

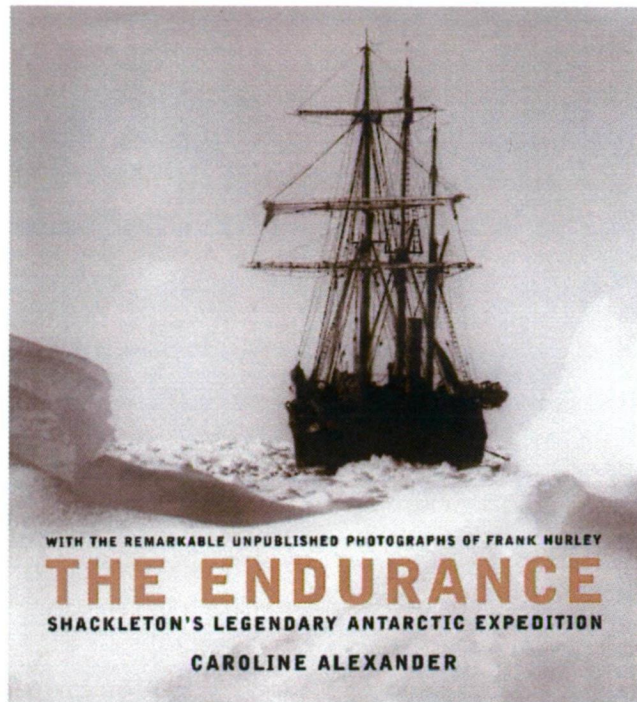
¹⁷ Martin [1996] cites Andersen, J C *Myths and Legends of the Polynesians* London, Harrap, 1928, p 37, and Campbell, David *Crystal Desert* London, Minerva, 1992, p 147.

¹⁸ Martin, Stephen *Antarctic Journeys: an exhibition at the State Library of New South Wales* State Library of New South Wales, Sydney (2 Sept-24 Nov 1996).

There has been quite a deal written on the Antarctic work, impressionist in style, of Edward Seago, who sailed to Antarctica with the Duke of Edinburgh on the *Britannia* after the Melbourne Olympic Games in 1956. Rosamunde Codling, a geography research student has written a thoroughly researched paper, which documents Seago's life, Antarctic journey, paintings and personal response. Other books on Seago which detail his Antarctic work both in text and reproduction are by R. Ranson and J.W Reid. Codling has also written on the 'HMS Challenger in the Antarctic: pictures and photographs from 1874', a valuable study as these were thought to be the first photographs taken in the Antarctic. She writes about John James Wild, who was the official artist, and tells how Arctic photography was already well established.¹⁹

Jennie Boddington of the National Gallery of Victoria, in 1979 published one of the earliest acknowledgements of Antarctic art in the book, *Antarctic Photographs 1910-1916: Herbert Ponting & Frank Hurley, Scott, Mawson and Shackleton Expeditions*. She also curated an exhibition of the works illustrated. It is a vitally important book as it presents images that have their own authenticity. They are the primary concern, the usual situation being reversed, with the text here, (Forword by Sir Vivian Fuchs and the Introduction by Jennie Boddington), being supportive of the images. Again, the text is mostly concerned with providing a fascinating biographical and historical background to the images, with brief comment only on specific images. The photographs are not critically examined in an artistic context, although Boddington has included an informative description by Ponting, of his dark-room, thus emphasising Ponting's meticulous preparation for pursuing the craft of developing and printing the images.

¹⁹ Codling, Rosamunde 'The Antarctic paintings of Edward Seago (1910- 1974)' *Polar Record* 33:186, pp 213-222, 1997 (received June 1996), and Codling, Rosamunde 'HMS Challenger in the Antarctic: pictures and photographs from 1874' *Landscape Research* Vol: 22: 2, 1997, pp 191-208.

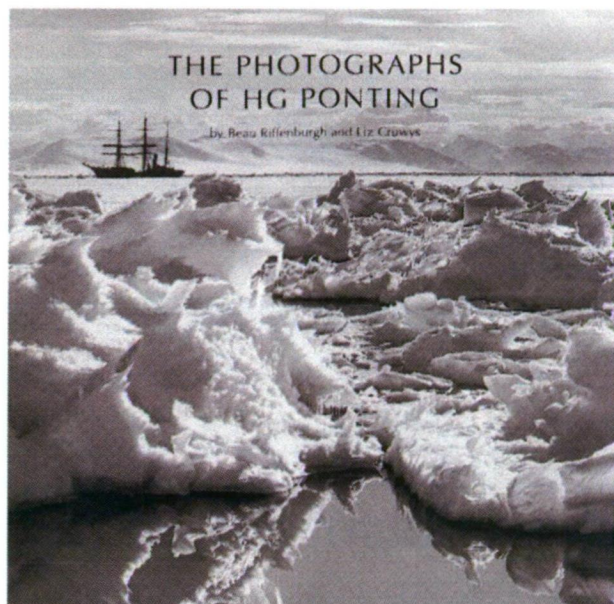


8. Cover: Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* 1998.

Towards the end of the twentieth century the publication of two books indicates the growing interest in the work of Hurley and Ponting. Caroline Alexander wrote *The Endurance: Shackleton's Legendary Antarctic Expedition*; the book, published in 1998, accompanied an exhibition of these photographs, and was also curated by Alexander at the American Museum of Natural History, in March 1999. A superb tribute to Hurley, it contains a combination of well known and previously unpublished images depicting the fateful journey of Shackleton and his men in 1914-16. The historical text and images are mutually complementary. Characters and personalities are illuminated by diary extracts which describe the camps and conditions of the harrowing voyage, and these accounts work in partnership with the photographs. A useful section describes the photographic equipment and resulting plate glass negatives, prints and colour transparencies.

Similarly, *The photographs of HG Ponting* by Beau Riffenburgh and Liz Cruwys of the Scott Polar Research Institute at the University of Cambridge, and published in 1998, is a worthy acknowledgement of

the photographs of Ponting. Invaluable for its Antarctic images, it also allows comparison with his earlier work in other countries, thus indicating the lead-up to the work considered by many to be the peak of his achievement and which has been unsurpassed to the present day. His eye for a good picture, and his skill at composing it, is evident in the photographs of the Great Wall of China, Asiatic elephants bathing, camel trains, and classical compositions such as the vertical waterfall gushing in the foreground against a soaring, conical, snow-covered Mt Fuji. His fearlessness and keen attention to detail can be seen in the photograph of him, taken by a friend, enticing the Maharajah's crocodiles into the best photographic position. The last chapter deals with the practical aspects of Ponting's photography placing it within the context of its early development as a new medium. And finally there is indication of the growing respect and interest in his work.



9. Cover: Riffenburgh, Beau and Cruwys, Liz *The Photographs of HG Ponting* 1998.

Limited edition prints of photographs by Ponting and Hurley have been published for a buying public, and this would indicate that same degree of interest in the work of both photographers. The contribution that these images make to history is well documented, and the history is fascinating, intriguing; but there remains a need to recognise the artistic dimension, to acknowledge the transcendence of the prosaic

documentary record, that was achieved by both men. It requires comment by artists, art historians and art theorists to complement the generally historical accounts.

In 1987, a new attitude tentatively emerges and in recognition of fifty years of Australia's presence in Antarctica, Voyage Six transports many extra public relations and humanities personnel to Antarctica, including the three artists Caldwell, Maddock and Senbergs. Britain at the time, did not have an artist's program but had sent some artists to Antarctica. Three artists on one voyage signifies a new outlook on the Australian scene; artists begin to have a place in the overwhelmingly scientific culture. Even so, soon after this voyage, David Stephenson had some initial difficulty in obtaining a berth because the public relations and humanities program was not fully operational until the mid-nineties. The emphasis, at first, was on the promotion of the Antarctic Division, and only high profile artists were invited, but slowly the emphasis has changed, and the term 'public relations' has been deliberately dropped from the program title. It is now, more appropriately, a 'Humanities Program'. There has never been any particular brief given to artists, apart from the hope that they will exhibit, and in so doing, publicise the work of ANARE - a far-sighted policy which will produce long term benefits. In the Forwørd to the catalogue, *Antarctic Journey: Three Artists in Antarctica*, Graham Richardson, Minister for the Arts, says:

Twentieth-century Antarctica has essentially been the province of scientists. A visit to the continent by prominent visual artists is a rare event...

We are fortunate that artists of their stature have been able to make an 'Antarctic journey'. Their work demonstrates the power of Antarctica as a source of artistic inspiration, a potential which this book shows is only just being discovered. I look forward to the time when many more creative Australians have had the opportunity to travel south and, through their work, to enrich our understanding of Antarctica.²⁰

²⁰ Graham Richardson, Minister for the Arts, Sport, the Environment, Tourism and Territories, in Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p iii.

This statement appears to affirm the importance of the visual image alongside the existing scientific establishment. The catalogue, designed by Sandra Potter with absolute clarity of presentation, is the result of collaboration between Peter Boyer of the Antarctic Division and Hendrik Kolenberg of the TMAG, the kind of model - that of the co-operation between the sciences and arts - which should be emulated more often. The Introduction and section on 'Voyage Six' were written by Peter Boyer, from the point of view of the Antarctic Division at a time when it was important to promote their interests, rather than from an artistic standpoint. The emphasis is on the historical background and on the experience of the journey, which is fully discussed by the three artists in reply to questions from Boyer and Kolenberg.

'If works of art about Antarctica have a common element, it is probably a fascination for things vast, unknown and elemental.' These first words of the Introduction, succinctly capture the sense of motivation behind the production of the images. The Introduction concisely outlines the history of Antarctic art from 'ancient and medieval map makers and illuminators' to the watercolours, drawings, oils and scientific illustrations of artists on the British, French, Russian and American voyages in the latter part of the eighteenth century and early nineteenth century, followed by the work of Wilson, working in the same tradition at the turn of the century. Hurley and Ponting 'established photography as a fully-fledged Antarctic art form'.²¹

Boyer notes the dominance, in the twentieth century, of the photographic medium in visual representation. The work of ANARE artists, both amateur and professional, is described, and lists are given of artists working in all mediums. Sidney Nolan receives special mention as one of the few professional artists to visit. These are

²¹ Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p 1.

valuable lists for further research on the work of ANARE artists from 1947 until 1987. Amateur artist, Shelagh Robinson, organised art exhibitions of Antarctic expeditioners in Melbourne, as an expression of their contribution.

Following an outline of Voyage Six, are interviews with the artists and journal notes of Bea Maddock. The first hand accounts of the voyage re-create the scene for the viewer/reader. There is much information in the biographies, bibliography and lists of works. Boyer does refer several times to the term 'Antarctic art' and substantiates this as described above. The catalogue is stimulating in its portrayal of a visual as well as a physical adventure; it places the present works in a historical context and hints at future potential of the visual response in Antarctica.

'The Unframed Eye: Perspectives on Antarctica', in *Art and Australia* (1996)²² by freelance writer Courtney Kidd, is an evocative article, well illustrated, which succinctly captures essential aspects of Antarctic art. It can almost be read as a sequel to the Boyer/Kolenberg introduction and the interviews, as the chronology overlaps and brings us up to date on the subsequent eight years. Kidd begins by briefly outlining the early work of artists such as Hodges, Hurley and Ponting, then deals with her primary concern - that of the Antarctic art made on ANARE voyages in anticipation of the fiftieth celebration of ANARE in the following year, 1997. The aptly chosen title suggests the *unframed* nature of both the landscape and the uncharted artistic territory; *perspectives* implies the various viewpoints from which the artists visualise Antarctica, including Kevin Todd whose vision is imagined from afar. The

²² Kidd, Courtney 'The Unframed Eye: Perspectives on Antarctica' *Art and Australia* Vol 33: 4, 1996, pp 496-505. Errata for this article is noted in Vol 34: 2 p 274: The correct title is *Borchgrevink's Foot* (p 501) and the work is reproduced back to front. In addition John Caldwell confirms that *Sastrugi and escarpment* (p 502) was painted in 1988.

photographs of David Stephenson, to which she refers are perhaps the ultimate *unframed*. Kidd observes:

In saying that this featureless, amorphous landscape is something real the photographer is investing the work with a quality that doesn't necessarily come from the picture itself; rather, its resonance lies in the seduction of space.²³

And to demonstrate the point, one of Stephenson's most beautiful, subtle, and liquescent images from *The Ice* series is reproduced.

Like Boyer, Kidd uses the term 'Antarctic Art', placing Hurley within these parameters, but referring to Ponting as a 'straight documenter'.²⁴ Ponting has been traditionally regarded as a documentary photographer, probably because of his portraits, but this ignores the artistic dimension that his work reveals on closer study. It disregards Ponting's careful composing and staging which are inherent in the construction of a picture, and it underrates his icescapes that have a sense of the dramatic. Hurley too made many straight documentary photographs, and there is much overlapping between the record and the artistic shot in the oeuvres of both photographers. The work of Hurley and Ponting provides the central focus for the chapter on the Heroic Era.

Courtney Kidd regards the visit of Australian Sir Sidney Nolan in 1963, as the turning point for artists being sent to act in their own right and not as attachments to scientific parties. This is an important thought as the support given to Nolan (by the United States) acknowledges the independent contribution of the artist. In the seventies David Smith documented the landscape for the British Antarctic Survey, and Maurice Conly documented Antarctic life and work as artist to the New Zealand Air Force. Then came the Caldwell, Maddock, and Senbergs' trip and Kidd's comments on the ANARE policy of artistic recognition at that time (1987) and into the next decade are pertinent. The work of

²³ Kidd [1996] p 505.

²⁴ Kidd [1996] p 498.

Christian Clare Robertson and Caroline Durré, David Stephenson, and Kevin Todd are discussed. Referring to Peter Boyer's introduction of the Public Relations and Humanities Program Kidd says:

An intelligent and far-sighted initiative, the program implied that Australia had come of age, although public relations material disseminated in the 1990s makes no reference to the arts amidst its line-up of scientific and political agendas.²⁵

This statement by Kidd could be taken to wrongly imply that the program did not continue. It has continued, but appears to occupy only a small place in the overall Antarctic program. It was in the mid-nineties (at about the same time as Kidd's article) that the Public Relations and Humanities Program became firmly established. Fuller recognition of the arts would require a definite policy such as that which exists for the environment.

The work of amateur artists has a definite place in the art of Antarctica, and receives comment in *Antarctic Journey* and 'The Unframed Eye'. It is evident that from the earliest days that expeditioners have enjoyed recording their impressions of the southern regions. Time is available on long voyages, and it is a quiet, meditative occupation to sit out on the ice on a fine day, to draw, or paint watercolours. Those who overwinter on the continent have time available when their set scientific work is done, and the keeping of an illustrated diary has a long tradition amongst travellers. In the case of the first Antarctic visitors they, as amateurs made especially significant contributions to the visual records. Professor Moseley's sketch of the porpoising penguins (on the *Challenger* expedition 1872-76) is an example. The exhibition, *Images of the Great South Land: Fifty years of Antarctic vision and endeavour by ANARE artists 1947 to 1997*, held in Melbourne and Geelong in 1997, demonstrates the combined contribution of the professional and the amateur, to which Richard G.

²⁵ Kidd [1996] p 500.

Ferguson pays tribute in the catalogue, where he also discusses the conditions that artists face, and other background aspects.

The photographs of David Stephenson have been complemented by the fine reflective writing in accompanying catalogues by Stuart Koop²⁶ and Fred Levine,²⁷ especially apt for the considerations of the sublime and exploration of space in the images. Erica Sanders provides an informative text in the exhibition of four Antarctic artists in Newcastle Region Art Gallery.²⁸ These essays are referred to in Chapter 3.

In *Being and Nothingness: Bea Maddock*, Anne Kirker explores the surrounding influences on Bea Maddock's Antarctic work - her existentialist philosophy expressed through text and her developing interest in Aboriginal land occupation - expressed through the pictorial device of the panorama, and Irena Zdanowicz, in the catalogue of the Adelaide Biennial, (1990), writes perceptively about the slow viewing process necessary to read and fully absorb the *Forty pages from Antarctica*. Elwyn Lynn's evocative writing elucidates the Antarctic work of Sidney Nolan; this and some perceptive catalogue essays will be discussed in Chapter 3.

There are newspaper reviews, Peter Ward's being the most prominent as he was the journalist, writing for *The Australian* on the 1987 trip. He writes an exciting account, presenting a diary of events, which strongly

²⁶ Koop, Stuart, 'Bad Light', June 1994 in *The Ice, David Stephenson* Australian Centre for Contemporary Art, Melbourne, July 1994.

²⁷ Levine, Fred (Introduction) 'The Photographs of David Stephenson: And we fill the void with our presence' *Vast: Photographs from Europe and Antarctica 1990-91*, Contemporary Art Centre of South Australia (September 14- October 6 1991) Parkside, 1991. Also published in Dick Bett Gallery Exhibition Newsletter no. 5, Hobart, March 1992.

²⁸ Sanders, Erica *Four Visions Of Antarctica* Newcastle Region Art Gallery (30 November - 5 January 1997).

feature the artists, their situation, and their responses to Antarctica.²⁹

Two British writers have been involved in recent years with a focus on the imaging of Antarctica. Rosamunde Codling has written and published informative and meticulously researched articles on the art of the *Challenger* voyage (1997), and on Edward Seago (1997, 2001), which will be discussed in Chapter 1 and Chapter 3, respectively. And Kathryn Yusoff has been studying the aspect of the cultural mapping of Antarctica in her Masters thesis and current PhD thesis.³⁰

It is evident that as Antarctic art becomes more recognised as a genre of its own, more of an artistic response will be elicited from the works as they are shown and re-shown in galleries, museums and public places. A recent exhibition which indicates a growing awareness of the Southern Ocean, is the *Tasmanian Southern Ocean Maritime Art Prize*. It will be held biennially and awards prize money of \$12,000 from an anonymous benefactor. While the first exhibition in January-February 2002 was of variable standard, it did contain works of Jörg Schmeisser and Stephen Eastaugh who both feature in this thesis.

Art and science in Antarctica

Stephen Murray-Smith, in *Sitting on Penguins*, has argued:

Science in Antarctica is a cover-up for power and resource and even, perhaps, military politics. Of course a lot of scientific work has been done in Antarctica. In applied biology, in atmospheric physics, in glaciology and in many other areas much of this

-
- ²⁹ Ward, Peter 'A jolly round Antarctica' [Caldwell, Maddock, Senbergs] *The Weekend Australian* February 28- March 1 1987, Magazine 3. Continued: 'The Riviera down among the Icebergs' *The Weekend Australian* March 7-8 1987.
Ward, Peter 'Artist finds inspiration, tragedy in Antarctic' [Maddock] *The Weekend Australian* March 17-18 1990, p 5.
Ward, Peter 'Journey's end' [Maddock] *The Weekend Australian* October 24-25, 1998, pp Review 16-18.
Ward, Peter 'Mega-jolly in the icy south' *The Weekend Australian* August 13-14 1988, Magazine 11, 13.
- ³⁰ Yusoff, Kathryn *Imaging and Imagining Antarctica* thesis: MA Visual Culture, Bath Spa University College, England, 2000. She is currently engaged in research for *The Visual Mapping of Antarctica* thesis PhD Cultural Geography, Place Royal Holloway, University of London, estimated date of completion 2005.

science is of very considerable long-range importance to the management of the affairs of the human community.³¹ Stephen Murray-Smith, 1988.

And Richard Ferguson writes in the catalogue of the ANARE exhibition *Images of the Great South Land*:

Since the establishment of the Humanities and Public Relations Programme, in 1987, the volume of artistic work being produced as a result of ANARE activities has greatly increased...Despite these and other initiatives the total number of professional artists remains less than one per cent of ANARE personnel and almost all of them visiting during the summer period.³² Richard G. Ferguson, 1997.

Scientific research is ostensibly the reason for human occupation in Antarctica. A team of personnel from trades and professions exists purely for the support of the scientific expeditioners. The reality however, is more complex, and a strong territorial urge rears its head, even here in the last pristine wilderness. The epic journeys and scientific research of Scott and Mawson are legendary, but other more aggressive attempts to establish a presence are not so well known. In 1939 under the authorisation of Hitler, darts engraved with swastikas were dropped on the Norwegian sector in an attempt to stake a claim. In 1946 the United States Navy mounted Operation Highjump as a training exercise but also to demonstrate a firm presence in Antarctica. These operations and the more recent Falklands war in 1982, between Britain and Argentina, highlight the underlying nationalism and territorialism of the occupying countries. And in the realm of fiction, on the subject of international Antarctic jealousies, Matthew Reilly has taken seeds of fact and then given full rein to his imagination in *Ice Station* (1999), to produce a best-selling, action-packed science fiction tale of adventure. The site chosen for the story is the now half buried Wilkes Station.

³¹ Murray-Smith, Stephen *Sitting on Penguins: People and Politics in Australian Antarctica* Sydney, Century Hutchinson Australia, 1988, p 46.

³² Ferguson, Richard G (ed) *Images of the Great South Land: fifty years of Antarctic vision and endeavour by ANARE artists 1947 to 1997* ANARE Club, Melbourne, 1997, p 5.

The question arises therefore, whether it is necessary for science to be the sole protector of land rights for Antarctic nations. The 1991 Protocol to the Antarctic treaty designates Antarctica as a 'natural reserve devoted to peace and science', and defines protective environmental policies. Artists warrant more than one per cent representation as undoubtedly, they too could make a contribution to the ideal of peace between nations as stated in the Protocol. For this to happen, a policy for the arts, similar to that of the environment, will need to be ratified.

Perhaps it is time for the arts in general, such as music, dance and creative writing - and the humanities such as philosophy and behavioural psychology - to play a larger role. There is some behavioural study being undertaken on the effects of isolation on human beings - Antarctica being a model for astronauts in outer space. The arts and humanities play a much more balanced role in the rest of society, so it is not realistic for science to continue to overwhelmingly dominate Antarctic culture.

How has this situation occurred? Antarctic society is a fully self-contained microcosm that grew out of the curious, adventurous spirit of the eighteenth century and the later romantic, heroic nineteenth century. Artists were taken on many voyages in the early stages to record the topography, peoples, flora and fauna and all kinds of new information. With the advent of the camera, the role of the artist declined, and although some highly dramatic and perceptive photography has been made, the overwhelming invasion of the documentary photograph seems to drown the creative potential of the camera. This is not to denigrate the value of the documentary photograph, which is of immense interest to the historian and to the public, but rather to suggest that the artist-photographer may have something of a more interpretive nature to contribute.

Some scientific images have visual and emotional impact. One such example is the small oval image from Charles Wilkes' expedition which left Virginia in 1838, of aurora australis, the legendary southern lights, which dart and dance in glorious streaks of colour, and are mostly visible in winter. This image, a phenomenon of physics, expresses its maker's sense of awe at the visual atmospheric effects. Auroral physics is an important area of study in both north and south polar regions. Many years later, in 1995, *Frost Bytes* by Pene Greet and Gina Price, pioneer women in the field of upper atmosphere physics, tell their personal story via the emails exchanged between them, from Alaska to Antarctica. We are permitted to enter the private world of these two women and to view the human face of physics, behind the obvious front of their scientific work.³³

A very striking image of a sea urchin from the voyage of the Belgian ship *Belgica* in the late nineteenth century, is a close-up view showing the amazing geometric patterns on the surface.³⁴ This close focus gives the sea urchin a presence and a new identity - it looks like a cosmic metal spaceship. A mutually beneficial sense of balance is possible for art in the service of science.

The men of the Heroic Era reflect an interesting mix of science and the arts. Some of these adventurers, scientists and other expeditioners studied the classics. Apsley Cherry-Garrard, assistant zoologist on Scott's expedition 1910-13, had studied history and the classics at Oxford. In the Antarctic, like other amateur artists he painted watercolours and later, back in England, wrote *The Worst Journey in*

³³ Greet, Pene and Price, Gina *Frost Bytes* Sydney, Doubleday, 1995.

³⁴ The image of the sea urchin is found in a copy (incomplete, rebound and titled on cover by the library cataloguer) of *Expedition Antarctique Belge: le voyage du S.Y. Belgica, 1897-1899*, Anvers, J.E. Buschmann, 1901. Mitchell Library, State Library of New South Wales, Q591 9998/1A1 v.1 Item 9, *Sterechinus antarcticus* Pl. II (Echinides et ophiures).

the World,³⁵ primarily an epic of the winter journey to Cape Crozier but including a full account of their life in Antarctica, and the rest of the tragic Scott story. Also on Scott's expeditions was Edward (Bill) Wilson, a doctor and past student of drawing and natural sciences at Cambridge. Wilson made the first comprehensive study of Antarctic birds³⁶ and painted many landscapes.

Ernest Shackleton was an officer in the merchant marine, before travelling with Scott and then mounting his own expeditions. His polar exploits are legendary. Not so well known is his literary and journalistic ability. He was responsible for the first book *Aurora Australis*, printed and published in the Antarctic in 1908-09.³⁷ The renowned geologists T.W. Edgeworth David and Douglas Mawson each wrote articles in *Aurora Australis* which were illustrated by the expedition's artist, George Marston. Frank Hurley, who made six trips to the Antarctic in the early twentieth century, studied engineering, before becoming a photographer with a romantic flair for vast icescapes and dramatic shots of a sinking ship.

Glaciology is the most obvious science to be studied in Antarctica, and photography plays a vital part, as we can see in the many different ice forms - caves, bergs, pancakes etc. - photographed by Hurley and Ponting with more than an eye for the mere documentary. One is reminded of the adage 'a picture is worth a thousand words'. An image such as Ponting's or Hurley's is immediately accessible; it takes longer to read a journal or research results. Thus art assumes an important role in the Heroic Era - it represents scientific images, stirs the imagination, documents the daily routine and significant events, and provides

³⁵ Cherry-Garrard, Apsley *The Worst Journey in the World: Antarctic 1910-13* London, Picador (first published by Penguin, 1922) 1994.

³⁶ Wilson, Edward *Birds of the Antarctic* edited by Brian Roberts, London, Blandford Press, 1967.

³⁷ Shackleton, E H *Aurora Australis* Facsimile edition, Auckland (Originally published by Shackleton at Cape Royds 1908-09) Seto Publishing, 1988.

expressive activity for recreational pursuit, the latter being extremely important in the isolation of the Antarctic winter.

Then, for a period of about fifty years, artists do not seem to feature very much in Antarctic voyages. Is this a time when dialogue between the two disciplines has ceased? C.P. Snow, both scientist and writer, would say so. He delivered the Rede Lecture in 1959, titled *The Two Cultures and the Scientific Revolution*, and fully discussed the 'polarisation' between those of the two groups or 'two cultures' - arts and sciences 'who had almost ceased to communicate at all, who in intellectual, moral and psychological climate had so little in common...'³⁸ And in his summing up he warns that 'Closing the gap between our cultures is a necessity in the most abstract intellectual sense, as well as in the most practical. When these two senses have grown apart, then no society is going to be able to think with wisdom.'³⁹ C. P. Snow is right in his belief that a healthy interaction between the two disciplines can be mutually beneficial.

In 1954 the first permanent base on the Antarctic continent was set up by Phillip Law and named after Mawson. Australian artists' names do not come to the fore until 1963, the year that Sidney Nolan flew in to McMurdo Sound under the auspices of the United States. Then there is a considerable gap, where some artists, amateur and professional obtained berths, (George Davis went to sub-Antarctic Macquarie Island in 1978), but it was not until 1987 that ANARE instigated the beginnings of the Humanities and Public Relations Program, gradually allocating regular berths to arts practitioners. The three visual artists went south that year, 1987 - Bea Maddock, John Caldwell and Jan Senbergs.

³⁸ Snow, C P 'The two Cultures and the Scientific Revolution: the Rede Lecture 1959', Cambridge, Cambridge University Press, 1961, p 2.

³⁹ Snow [1961] p 48.

There is evidence of considerable interest in Antarctic art. The ANARE sea voyage is long and the expeditioners, including artists, are invited to lecture on their work. Similarly on tourist trips, there are programmed talks - scientific, historical and artistic - which are well received. Attendance at exhibitions of Antarctic art indicates definite public interest - from artists, skiers, bushwalkers, scientists, diesel mechanics and a wide range of other Antarctic personnel.

The arts are important to our spiritual survival, and the upsurge of scientific and technological knowledge which developed at the beginning of the twentieth century could now be counteracted by a recognition of a place for the arts and humanities in Antarctica. Thus a closer more balanced relationship would be forged between 'the two cultures' of science and art.

Chapter 1 To the Edge: From imagining Antarctica in the fourth century BC to the art of the eighteenth and nineteenth centuries, deals with the art of the searchers, the voyagers sailing south over that metaphorical flat edge of the earth, in search of the legendary *Terra Incognita* or *Terra Australis*. They were extending themselves beyond the realms of proven knowledge, to the edge of their intellectual and geographical boundaries, to the brink of a new continent possessing its new facts and mysteries. The chapter considers the marriage of art and science and the effect of the scientific demands upon the images. These enquiring, intrepid voyagers discovered sub-Antarctic islands, the Antarctic Peninsula and the edge of the Antarctic continent.

Chapter 2 Light and Darkness: The images of the Heroic Era, (1900 - 1931) explores a climactic peak of achievement in Antarctic exploration, adventure, science, art and literature. It expresses the

British sense of idealism and lofty moral aspirations. The influence of these factors will be discussed in relation to the images produced. The period of stark contrasts and paradoxes is represented here by the ancient Chinese symbol of yin and yang. The light and darkness also refers to the important influence of the camera and photography. This relatively new medium is exploited by the image-makers in this period.

Chapter 3 Diffusion and Diversity: The art of the contemporary period, investigates the path of Antarctic art from 1956 until the beginning of the twenty-first century. If the Heroic Era at the beginning of the twentieth century denotes a peak of achievement, then the latter half of the twentieth century is a plateau where a variety of artists and styles individually diversify, spreading in all directions, like the physical exploration that was occurring on the ice.

Between the end of the Heroic Era (even before 1931) and the ANARE voyage of 1987 there is a trough when artistic work almost sinks out of sight - the exceptions being Edward Seago, Sidney Nolan and David Smith. Artist-illustrators were not needed to record the landscape and wildlife as the camera now fulfilled that purpose. It is some time before the earlier sense of balance is restored between art and science. However, with the three artists Seago, Nolan and Smith, art makes its re-appearance in a new guise, where it begins to operate in parallel with science and gradually establishes its own autonomy. In 1987, great impetus occurs with the voyage of the three ANARE artists: Caldwell, Maddock and Senbergs, and the contemporary trail of artists gains momentum.

A strong descriptive method is used to introduce and expose these images - which exist, but have never been studied in depth nor totally collated and presented.

The craft of image-making is discussed in relation to the drawings, paintings and prints: aspects of composition and changing viewpoints, technical skill, application of the medium such as paint or pencil, or the character of etching or photography. The unexpected aspect of colour in a white world is noted as a thread that pervades the artists' work. The content, style and relation of images to the period in which they are made will be a feature of the descriptions.

Throughout the thesis run interweaving threads of the historical and political; the continuing interrelationships between art and science, fact and fantasy, metaphor; the influence of the romantic, pragmatic, sublime, and expressionistic elements; the treatment of space and the human relationship to the environment. Observations will be made as to how they affect the changing, evolving Antarctic image.

The Conclusion indicates further areas for research, discusses the ANARE Program, makes a summing up and an evaluation - cultural and artistic, of this suspected entity, or genre.

Chapter 1

To the Edge

**From imagining Antarctica in the fourth century BC
to the art of the eighteenth and nineteenth centuries**

The edge

The outer edge of the known world, and edge of the last continent to be discovered, edge of imagination and edge of reality. The continuous curved edge of a spherical world or the precipitous edge of a flat world separating the safety of known existence from the terror of the unknown below. The edge of danger, the edge of sanity, the edge of the intellect and spirit.

Our vision of the world in which we live has changed both with the acquisition and loss of knowledge. A strange mix of curiosity and commercialism has resulted in the world being mapped and described for us. Lack of knowledge has never prevented humans from imagining and fantasising about the possibilities of the unknown, and the existence of Antarctica was unknown but suspected in some form, for centuries before it was eventually discovered. Surprisingly, to see some of the first images of Antarctica we must locate ourselves in the warm Mediterranean, in Egypt *circa* 150 AD where Ptolemy of Alexandria (Claudius Ptolemaeus), astronomer and cartographer, is making maps which show the first images of Antarctica - the place itself has never been seen by human eye - but is imagined with a mix of naive logic and philosophic rationale. The idea of its calculated presence is correct but it will take centuries to discover and accurately map the two continents of Australia and Antarctica, thought by Ptolemy to be one continent *Terra Australis Incognita*.

Imaging and imagining - so well discussed by Bernard Smith in the preface to his book *Imagining the Pacific* - form an excellent premise

on which the study of new, foreign or exotic landscapes can be formed.

He begins:

In this book the imagination is understood as consisting of two primary components. First there is imaging, in which a person constructs an image in the presence of an object from which the image is fashioned; and then there is imagining, in which a person constructs an image while not in direct sensory contact with the object or objects from which the imagery of the imagining is constructed...Imaging and imagining constitute a spectrum of mental activity not a polarity. Imaging involves not only sensation and perception but also constructive skills and memory. Memory itself involves elements of imaginative recall. As for imagination, even its highest and most complex flights are built upon irreducible perceptual components.¹

Smith's concept encapsulates the basic principle of image-making in this exciting stage of early Antarctic exploration. Most images are the result of observation and interpretation by their creators, but in the eighteenth century, where there were often two image-makers, Smith's concept is, in a practical sense, particularly pertinent. There was the original sketch, by the voyager, the result of empirical observation, and then this sketch was reproduced by an engraver, for voyage reports and an interested wider public audience. The process therefore subjected the image to further variation of style and interpretation. Surprisingly, bizarre elements such as polar bears, found only in the Arctic, appear in certain Antarctic illustrations through the presumptions and fantasies of the engraver. Fact and fantasy also intertwine in other ways. Antarctica is a place of changing light owing to refraction, reflection, magnetism, and other aspects of physics which are peculiar to polar areas. The colourful kinetic auroras, or glowing sun low on confusing horizons inspire awe at spectacles that almost defy belief. Throughout the three centuries of Antarctic exploration, discovery, occupation and settlement, artists - amateur and professional - depict these phenomena. But the concept of this vast unknown southern continent is first developed through cartography, initially relying on 'imagining', then slowly developing into more accurate renditions of oceans, islands and

¹ Smith, Bernard *Imagining the Pacific: In the Wake of the Cook Voyages* Carlton, Melbourne University Press, 1992, p ix.

land masses as exploration is extended, and the navigation and surveying methods become more accurate. In this early stage of Antarctic exploration art and science co-exist in a symbiotic relationship.

The importance of mapping

Maps as visual images, through the ages, illustrate the evolution of geographical knowledge. They are visual representations of human concepts of land and sea masses with details, according to requirements, such as coastlines, lakes, mountains, tracks, roads and boundary divisions denoting territorial occupation. Maps define spatial concepts, journeys travelled, and they position us in the world in relation to other places and occupying peoples. They are created in every culture; indigenous peoples draw symbolic shapes - circles and dotted lines to represent waterholes and animal tracks. European navigators produced maps which outlined new lands and dangerous reefs at sea. Gradually unknown places became known and recorded for posterity.

The first visual images of Antarctica are not painted or drawn from observation but from the imagination. They are maps made from a combination of the known and the imagined, by Ptolemy the founder of scientific cartography. The earliest depictions of Antarctica appear on maps which are as artistic as they are informative. Early maps are embellished with drawn or painted figures in decorative, symbolic or naturalistic style. As time progressed, artist-illustrators were taken on voyages to document the new lands and peoples. Maps made on voyages to places such as the Southern Ocean included topographical drawings as an integral part of the information. The elevation showing coastal cliffs and mountains viewed from the sea, supplemented the flat image of the land drawn in the established cartographic tradition.

The viewpoint for Antarctic images changes throughout the centuries and from artist to artist. The early cartographers were not physically above the land; their ideas of its shape resulted from calculations and their imagination. Their actual visual observations were of the peaks of islands or icebergs appearing on the horizon, and later, the panorama of the Antarctic coastline. Their vision was that of looking at the land from the ship, from sea level or only slightly higher, from the crow's nest, bridge, or deck of the ship - in panning the horizon it is an essentially panoramic, linear, vision - which in the latter half of the twentieth century, again intrigues Bea Maddock. So, from the viewpoint of the twenty-first century, which utilises satellite imagery, the early maps are to be marvelled at for their information, acquired under much more rudimentary circumstances, and artistically embellished to fill in the gaps or enhance the knowledge.

Ptolemy's concept of the world *circa* 150 AD was derived from the ideas of the ancient Greeks. Pythagoras in the sixth century BC believed the world was round and Parmenides in 450 BC stated that there were five climatic zones - frigid and uninhabitable zones at the far north and south - then temperate and habitable zones with an uninhabitable, fiery, torrid zone in the centre. Aristotle, in 322 BC, proved that the earth is round; he also named the imagined southern cold region Antarktikos which means the opposite of Arktos, the bear, referring to the constellation of the bear under which the northern part of the world lies.² The ancient Greeks reasoned that there must be a similar large cold land mass at the opposite end of the world for it to be balanced. Hipparchus (170 BC - after 126 BC) who worked on Rhodes, 'suggested improved methods of determining latitude and longitude, and is credited with the invention of trigonometry'³ which allowed

² Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996, p 33.

³ Moore, Bruce (editor at the Australian National Dictionary Centre) *The Australian Oxford Dictionary* South Melbourne, Oxford University Press, 1999, p 624.

travellers to pinpoint their position on the globe with more accuracy. Various other theories abounded, concerning exotic, fertile, tropical lands of great abundance and riches, in the far south. And some of these exotic ideas persist in the minds of people even when knowledge is gained, thus reflecting a human need for escapism and expression of the imagination. Douglas Mawson's dream, for example, illustrated by George Marston in the handcrafted book *Aurora Australis* (1908-09) will be discussed in Chapter 2.

During the Middle Ages, owing to a prevalence of faith over Greek logic, much of the knowledge of the Greeks was lost. It was, however, revived in the fifteenth century when Ptolemy's maps were re-examined and published. The concept of the flat world was questioned, new routes to the East Indies were sought for the benefits of trade, and exploration developed from a mix of curiosity, commercial interests, greed, and a genuine sense of adventure.

A significant Ptolemaic map is the 1486 Ulm edition based on the second century maps of Ptolemy, with many of the land masses and oceans shown. The *Nuremburg Chronicle (Liber Chronicarum)* map, published later, in 1493, but not so well informed, is a fanciful depiction of the origin and dispersal of peoples throughout the world.

It is just a few years after the Ulm edition (1492) that Christopher Columbus 'discovered' the New World - the Caribbean Islands - and on later voyages, the coast of America. In 1520 Ferdinand Magellan sailed through the strait which separates Tierra del Fuego and other islands from the South American mainland. This passage which links the Atlantic and Pacific Oceans, and through which he sailed, now bears his name. He was killed by natives on Cebu in the Philippines but one of his five ships returned home, thus being the first to circumnavigate the globe and to prove that the earth is round as in fact the ancient Greeks had foretold.

By 1579 *Theatrum Orbis Terrarum* by Abraham Ortelius shows a great increase in knowledge, with more accurate representation of the main continents, and the concept of this vast land is evident here, occupying an area about five times the size that it actually does. *Polus Antarcticus*, an interesting circumpolar view by Henricus Hondius, in 1638, shows intriguing fragments of lines suggesting the suspicion of an Antarctic continent, but illustrating how little is known at this stage.

At the time of the Ortelius map, Sir Francis Drake (in 1577-80) was circumnavigating the world, and in the process sailing through the Straits of Magellan. And Abel Tasman (1642-44) sailed between what is now called Australia and this imagined southern continent.

Captain James Cook greatly added to the existing knowledge during his three journeys. The first, in the years 1768-71, was his voyage to the Pacific in *Endeavour* to observe the transit of Venus, where he explored and charted coasts of New Zealand, New Guinea and the east coast of Australia, claiming the latter for Britain. In 1772-75 he set out to discover the southern continent, and during three summers, his combined voyages actually circumnavigated the continent that he was searching for and failed to find. In his journal he predicted pessimistically (and wrongly, as we now know) that no-one would ever sail further south, and that these lands which suggested forbidding terrain, would remain unexplored. On his third voyage he was killed in Hawaii. But his discoveries of marine life and fascinating new flora and fauna inspired others to explore these parts further. Sealers with commercial interests gradually crossed Drake Passage and John Davis on *Cecilia* is now credited with the first landing on the Antarctic Peninsula.⁴

⁴ Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985, p 302.

Imagination too played its part in the dishonest desire to impress King Louis XV of France, and the attempt to rival the discoveries of Captain Cook. Kerguelen's cartographer (in 1772 after Cook's first voyage, and, at the same time that Cook set out to search for the Antarctic continent), drew in 1600 km (1000 miles) of non-existent coastline. This false map is delicately decorated with images of flying birds presumably observed on the voyage, as they are meticulously painted along the plotted route marked on the map.⁵ Even today there is mystery and ambiguity concerning the existence of some islands in the Southern Ocean, surrounding Antarctica - the sub-Antarctic or peri-Antarctic islands. Robert Headland writes about these fifteen 'non-existent' islands, saying that they may have been recorded upon the sighting of icebergs carrying rocks, as islands which may have later been submerged due to volcanic action, or as hoaxes by sealers intent on maintaining their secret locations.⁶ So this enigmatic existence or non-existence of land permeates the whole perception of Antarctica, shrouding it in mystery, thus further enticing the intrepid to search out the truth.

Concerning mapping, in the nineteenth century, an important development occurred with invention of the camera. The camera offered a completely new mechanism for seeing and recording the world - instantaneously, and with the potential of multiple reproductions. Eventually with the evolution of flight and the greater sophistication of the aeroplane, aerial photography led, in the latter part of the twentieth century, to satellite imaging which has revolutionised

⁵ Reader's Digest [1985] p 73.

⁶ Rubin, Jeff *Antarctica: a lonely planet travel survival kit* Hawthorn, Lonely Planet Publications, 1996, p 249. Robert Headland, archivist and curator at the Scott Polar Institute in Cambridge, England, writes about these non-existent islands, noting how difficult it is to have them removed from the charts even when their existence has been disproved, and how they have also appeared in novels.

mapping. Sensor systems send back information to earth and this information is made into accurate maps of our planet.⁷

So it is evident that until the advent of the camera, the cartographer and the artist illustrator played an important part in the representation of the world. Their maps present information that was known at the time, embellished with naturalistic, symbolic or highly imaginative images.

The cartographic Antarctic images

One of the most interesting of Ptolemy's maps was published in an Ulm edition of his works in 1486. It is a map of the globe drawn within a horizontal rectangular frame and it glows with a golden richness of colour like medieval manuscripts, illuminated by monks in the Middle Ages. The globe is an incomplete ellipse, with north and south polar regions, especially the south, largely omitted. Its predominant colour is gold with paler sections, and tinged here and there with shades of a burnt sienna or sepia colour, and smaller areas of green. The sea is a dark black. Around the globe are heads crowned with flowing golden locks, their delicately delineated, flesh-coloured, puffing faces, indicated by short lines issuing from their mouths and fanning out in the direction of the globe; they signify the winds of the world. The faces show different expressions - looking up or down - and the gaze of the viewer is centrally located at a point on the globe where the gaze or centre lines of the puffing winds would intersect. One little face on the Eastern side is in profile and is situated in the border of the map, and

⁷ One slightly bizarre adventure in mapmaking was that of the United States Operation Highjump (1946-7), an elaborate military exercise where 70,000 aerial photographs were taken over 60 per cent of the Antarctic coastline. However, omission of the necessary establishment of ground control points meant that they were virtually useless for the original purpose of producing a map of a large section of Antarctica. The problem was subsequently rectified to a small degree by Operation Windmill but unfortunately this operation had to be aborted. Despite the failure of the mapping operation, this was quite an achievement as three mountain ranges, and a snow-free oasis in the Bunger Hills were discovered. Flights were made over the South Pole and it must have been a fantastic experience to view that endless ice on the vast icecap, from the air. See the Reader's Digest [1985] pp 266, 267.

another at mid-south is tilted back giving us an aerial view, indicating a sensitivity to individuality and some understanding of perspective. On the western edge of the globe is a band of script; a black area of sea the shape of a bent finger reaches north between two of the heads, outside the outline of the globe - indicating an area which had been explored.



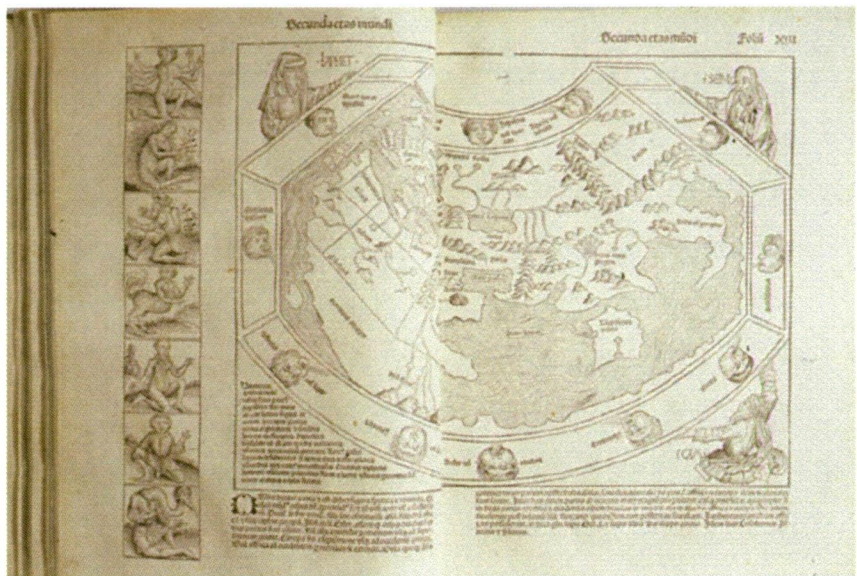
10. Ptolemy A 15th century publication of map by Ptolemy circa 150 AD as reproduced in Reader's Digest Antarctica: Great Stories from the Frozen Continent 1985

Various land features are indicated but Africa looms large and is linked to *Terra incognita* (also known as *Terra Australis Incognita*) which extends right across the world. *Terra incognita* is very light in colour as is Asia, indicating cold. It is a colourful and artistic rendition of the geography of the known world circa 150^{AD}~~BC~~, a blend of artistic imagination, symbolism and early scientific cartography.

Bernard Smith in *Imagining the Pacific*, chooses fanciful renditions of ancient geographic perceptions to demonstrate the theory of the Middle Ages which replaced the rational supposition of the ancient Greeks - that of monsters - weird, wonderful and quite bizarre, that inhabited the unknown regions, far away from the safe, classical world of

Christendom in Europe. These were published by Hartmann Schedel in his Nuremburg Chronicle, *Liber Chronicarum* in 1493.⁸

This world map is based on a map of Ptolemy's (*circa.* 160AD) similar to the Ulm map previously described; it has a geometric framework, basically elliptical, with straight sides and a deep curve dipping in the area of the North Pole. As with the Ulm version there are little heads



11. World map, showing Japheth (Japhet), Shem (Sem) and Ham (Cam) dispersing the peoples, from the Nuremburg Chronicle (*The Book of Chronicles from the Beginning of the World*), 1493.

with puffing cheeks indicating the winds. These are within the wide border which encloses the map. We have an aerial view of all the southern wind heads. These are clearly labelled with the names of the descendants and apart from this the border area is blank, which allows our focus to be on the map itself. River systems and lakes are shown in aerial view but mountain ranges are shown in side elevation, a prefiguration of the topographical drawings which accompany maps in

⁸ Smith, Bernard [1992] pp 8, 9.

later periods. The sea is rhythmically drawn with closely flowing lines resembling extremely close contours on a survey map; they represent the surging currents of the world's oceans and depict a lively view of the world globe, its decorative qualities more than compensating for its ignorance of geographical knowledge still to be acquired. The great unknown continent is merely shown on the southern edge looking like a randomly nibbled piece of Swiss cheese. The theological concept of dispersal of peoples and therefore the existence of monsters is demonstrated by the naturalistically drawn figures (Japhet, Sem, and Cam) with arms outstretched at three corners of the world. The style is an interesting mix of naturalism and Medieval symbolism. Smith explains the biblical significance:

In its world map, based upon that of Ptolemy (c.AD 160) the three sons of Noah (Shem, Ham and Japheth) were shown dispersing their descendants into the three known continents. Those of Japheth were believed to have inhabited Europe; those of Shem, Asia; and the less fortunate descendants of Ham, Africa. Beyond those limits dwelt dragons and monsters. So the *Chronicle* depicts its monsters in the margins of the map (pl. 12). It was still believed in the fifteenth century that, as the descendants of Noah had moved further from Christendom, they had degenerated steadily until they produced monsters like those depicted in the *Chronicle*.

He goes on to ask:

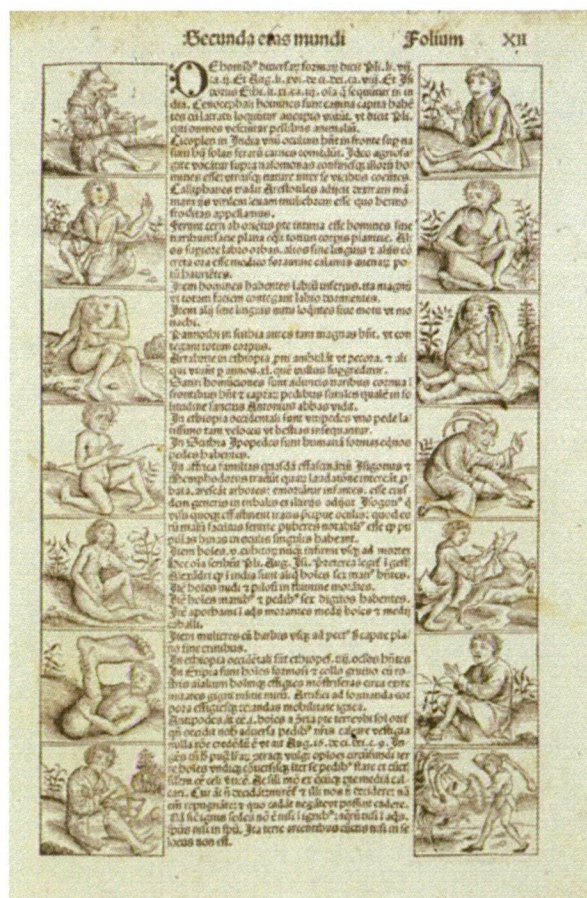
But did such monsters actually live in the distant parts of the world? To postulate such was to offer a challenge to be taken up by the curious, the sceptical and the intrepid traveller.⁹

The vertical band beside the map depicts these fabulous peoples with skill and a whimsical inventiveness partly based on classical mythology. The seven figures are arranged one below the other. The top figure is a male on bended knee with six arms like a dancing Shiva; the next is a seated maiden with a long shock of wavy hair growing all over her body; the next is a male in fifteenth century costume, then a sprightly rearing man with a horse's body. A quaint, naked man with a bald head and beard is seated with one knee kneeling, followed by a

⁹ Smith [1992] p 9.

figure in similar pose but clothed and possessing four eyes. At the bottom is a clothed figure with a sinuous neck terminating in a man's head with a bird's beak.

The other page that Smith chooses is similar - with the text panelled between two rows of monsters. Drawn realistically these human aberrations have a nightmarish, surreal quality. This page features a wolf-headed figure, a one-eyed 'cyclops', a headless body with a sphinx-like face on the chest, a single-breasted woman, a figure with feet facing opposite directions, a figure with a single leg ending in a huge foot which he holds up in the air another has extremely long droopy ears and one man has horns while another has a huge, circular lower lip. All these indicate the wild 'imaginings' of a place unknown.



12. A page, illustrating the fabulous, imagined beings, from the Nuremberg Chronicle (The Book of Chronicles from the Beginning of the World) 1493.



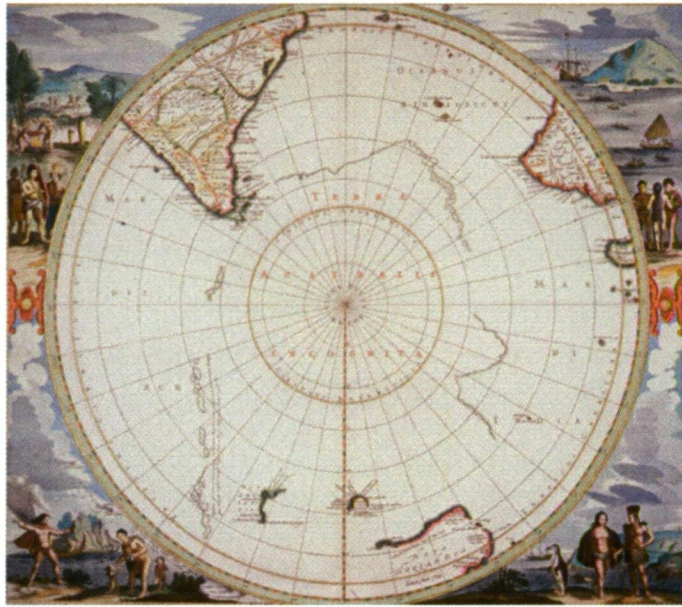
13. Abraham Ortelius *Typus orbis terrarum* 1570 map of the known world, from Ortelius' *Theatrum Orbis Terrarum* Antwerp, Christopher Plantin, 1579.

Theatrum Orbis Terrarum, map of the known world, by Abraham Ortelius, 1579¹⁰ shows a huge step forward in the mapping of the world as we know it. The method of colouring countries and seas is similar to that of today, but the great unknown south land is still a mystery; *Terra Australis Nondum Cognita* still stretches right across the south and the tip of South America almost touches it but reveals the narrow strait through which Magellan sailed, and the land of Terra del Fuego which he saw as he sailed through, now shown by cartographers to be attached to the still great unknown *Terra Australis Nondum Cognita*. Small illustrations such as the whimsical image of a spouting whale in Mar di India (the Indian Ocean), decorate the map. At the corners of the rectangular frame in which the globe sits, are solid-looking cloud formations.

In 1637 Henricus Hondius produced a map, *Polus Antarcticus*, of the southern regions, which was revised by Jan Jansson in 1657. It shows a circumpolar view of the world (ie the view of the globe from the south looking directly at the South Pole) where the tips of three land masses are shown as well as some islands. Australia appears as *Nova Hollandia* and *Australis Incognita* appears within the *Circulus*

¹⁰ There are several similar maps by Ortelius. This edition is reproduced in Martin [1996] p 32.

Antarcticus. A few lines outside the circle suggest the Antarctic coastline but they are the result of reports from ships straying south. It is now known though that *Australis Incognita* (Antarctica) and New Holland (Australia) are separate.



14. Hondius /Jan Jansson *Polus Antarcticus* Amsterdam, 1657, map of the southern regions, a revision by Jan Jansson of an original plate by Hondius (1637) from Jansson's *Grooten Atlas*.

This Hondius circumpolar map is circular, sitting in a rectangular (almost square) shape. The spaces between the rectangle and the circle are filled with narrative scenes of ships, sea and clouds, islands, beaches, conquerors and natives and even a proudly standing penguin. The delightful figures, although naturalistically painted, and semi-draped in a classical mode, are reminiscent of the medieval tradition of storytelling. Artistic imagination compensates for lack of information, that is, an interaction occurs between the 'imaging and imagining'.

A French map of 1763, made after several important French voyages, indicates land around an ice-filled sea at the South Pole.¹¹ A reasonable but incorrect assumption as the North Pole is like this, but the opposite is true: the South Pole is on a large land mass surrounded by sea.

¹¹ Reader's digest [1985] p 69.

The existence or otherwise of this imagined continent inspired many voyages by peoples of different nationalities. The resulting maps depicted known fragments and sometimes coastlines, imagined or guessed, and they all form the very first images of a tentative but exciting and adventurous reaching out - at first over the edge of the 'flat' world in defiance of the imagined fires and beasts, then over the continuous curve of the spherical globe to search for the elusive edge of the great unknown southern land, pushing the boundaries - the vulnerable edge of their knowledge - to satisfy their curiosity whether it be for intellectual, commercial or purely adventurous reasons.

The focus of this thesis is on the images from British and Australian voyages, with some reference to those of other relevant countries. In this chapter the study of the British expeditions forms the core, but there is reference to American, French, Belgian and Norwegian voyages on which artistic contributions were made. Many voyages carried people of various nationalities on board. The British founded colonies in Australia and so it is logical that the emphasis in the first two chapters is on British artists, incorporating a few Australians, while in the third chapter the emphasis is on the Australians who instigated an artist's program in 1987 with reference to two British artists of note, as the British have only recently formally instigated an artist's program.

The British Captain James Cook and the artistic background to the early voyages

The Englishman, Captain James Cook, is renowned as a great navigator and a great leader. On his first voyage (1768-71), he set out in the *Endeavour* to study the transit of Venus from the Pacific, and to search for the great south land, in order to claim it for Britain. He discovered the east coast of Australia, circumnavigated New Zealand, visited other parts of the Pacific and, with the services of Joseph Banks, returned home with many new species of plants and animals.

On his second voyage (1772-75), he was instructed to search for the great southern continent, and not so well known, is the fact that on his second voyage he spent three summers in the Antarctic regions, crossing the Antarctic Circle, his journeys combining to form a circumnavigation of Antarctica - ironic in that he circumnavigated a continent whose existence he was unable to discover or prove.

The visual interpretations and representations of the voyages, which are also little known, were influenced by existing modes of representation such as academic classicism and the idealisation of figures and events that are to be found in history paintings. However, owing to the new landscapes, flora and fauna encountered in the new environment of the southern hemisphere, these methods were subjected to change; it was more natural, and far more appropriate to employ an empirical approach. This approach, according to Bernard Smith, was to have significant consequences.¹²

The profound influence of the French Impressionist art movement in the late nineteenth century, is well known. Bernard Smith propounds the theory, however, that the artist William Hodges, on Cook's second voyage, was responsible for affecting the development of Impressionism, and thus the course of modern painting in Europe, with his spontaneous studies of landscapes and seascapes bathed in light: the result of direct observation and experience *en plein air* (or similar, in working from the great cabin with its expansive view).¹³

According to Smith, there was a tradition of drawing for the European traveller who, completing his classical and cultural education, would keep an illustrated diary of places and events. Watercolour, for obvious

¹² See Smith [1992] p 76, where he summarises his argument for the development of empirical naturalism being the vital step towards impressionist painting.

¹³ Smith [1992] Chapter 5, pp 111-134.

reasons was easily transported and used to record such impressions. And empirical observation became the favoured method of recording in response to the demands of new places and species. This was the time of Linnaeus (1707-78), the Swedish botanist who created an ordered framework of the natural world with his binomial taxonomy (using two Latin names: genus and species). And this systemising of knowledge was characteristic of the seventeenth and eighteenth centuries - the Age of Enlightenment - when the acquisition and organisation of knowledge became so important. Quite logically, drawing was then taught in naval and military schools as these were the starting points for voyages of exploration. Drawings and watercolours made on voyages were then copied by engravers for the important publications of results and discoveries.¹⁴

Voyages of Discovery is the title of an exhibition held at the Natural History Museum in London, in 1999. A book bearing the same name was also published in celebration of the images created on the voyages.¹⁵ At the museum, an impressive array of original works confronted and surrounded the viewer - works in progress, stages of printing processes, and finished works. Images from voyages over three centuries filled the walls of the gallery, accompanied by explanatory text on the walls. The sub-Antarctic and Antarctic were featured, but the real value lay in the totality of the presentation - of pictorial and scientific drawings, photographs and prints - which demonstrated the scientific requirements, methods and conditions of production, and subsequent development of style.

¹⁴ See Smith [1992] pp 26-39. Smith discusses the place of drawing in the artistic hierarchy of the time - its development and change as a result of travel and voyages of discovery.

¹⁵ Rice, Dr. Tony *Voyages of Discovery: Three centuries of Natural History Exploration* London, Scriptum Editions in association with the Natural history Museum, London, 2000.

The accompanying text, on the walls of the exhibition, gave a vivid description of the work and working conditions of Sidney Parkinson, on Cook's first voyage. The methods and problems were common to other artist/illustrators on similar voyages. Parkinson made 680 sketches and 280 finished drawings, despite being beset by difficulties of storms, illness and the problem of flies eating paint off his paintings as he was working. He had to work quickly to keep up with the collectors, making little sketches with some colour, and later finished some illustrations during the long hours at sea. His illustrations such as *Red-tailed tropic bird* reveal a sensitivity to detail and a sense of poetry. Parkinson died on the voyage and it was left to Banks to supervise the completion of the botanical artworks upon return to England. The work was completed with the aid of the naturalists' notes - a true combination of artistic and scientific sensibilities.

Displayed with his work at the exhibition, were samples which demonstrated, in the manner of Banks, the painstaking printing technique, typical of the eighteenth century. The drawing was etched into anodised copper plates, colour was then rubbed into the grooves before making a carefully pressed print, and the final details were enhanced by artists.

After the Cook voyages (which exerted great influence on the art of subsequent voyages), scientific illustration of unsurpassed quality was produced by Ferdinand Bauer who sailed with Flinders and charted Australia (1801-1805). Bauer was not an Antarctic voyager, but his work is outstanding, and so well documented, that it is worth studying his methods which reveal similarities with the work of other illustrators of his time. He made 2000 sketches and spent about eight years working the sketches into final paintings, before departing home to Austria. His illustrations of nuts and berries show new fruits and vegetables with prickly surfaces and leaves different from those known in Europe. One drawing, *Blue swimming crab* shows a system of

numbers (which Bauer had developed up to four figures) used to designate colour and tone with great accuracy. This was particularly useful for drawing sea creatures while they were fresh, before they lost their colour.¹⁶ Later, in the early part of the twentieth century, Edward Wilson uses a similar but much simpler word notation system, enabling sketches made out on the ice to be finished as watercolours, in the hut in the evenings. And George Davis, artist/naturalist, working in the latter part of the twentieth century on Tasmania's islands - including sub-Antarctic Macquarie Island - holds Bauer's artistic-scientific illustrations in the highest possible regard.

A section in the *Voyages of Discovery* exhibition dealt with Linnaeus whose botanical classification system is now being supplemented with the superior knowledge of DNA. Many other voyages were represented, including that of the *Challenger* (to be discussed later in this chapter) which ventured into Antarctic waters and claims to be the first to take a camera on a voyage. This excellent curation of works gave a fascinating insight into the image-making of the early voyages. The accompanying information stated: 'Voyages beyond known horizons revolutionised our views of the natural world.' And the book, readily accessible after the dismantling of the exhibition, is a lasting memorial to these images created beyond the edge of the known European world.

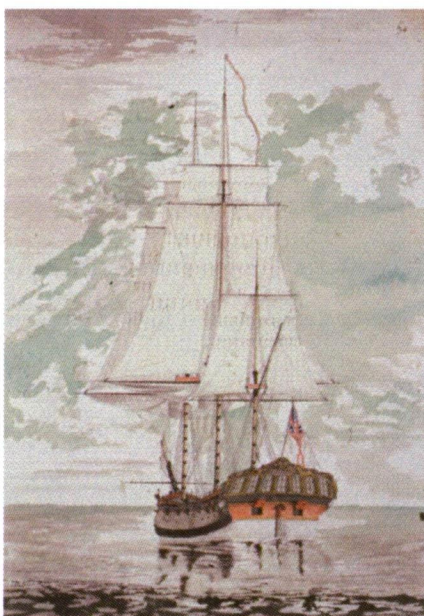
It is obvious that Parkinson and Banks set a high standard of illustration as a model for the illustrations to be made on the second voyage of Cook (1772-75) - whose brief was to search for the southern continent.¹⁷ The Admiralty selected Johann Reinhold Forster (1729-98) as naturalist, and his son, George (1754-94) as assistant and artist, in place of Banks who was making unreasonable demands for

¹⁶ See Rice [2000], pp 222, 223.

¹⁷ See Smith [1992]. There are many references throughout the book to the work of Banks and Parkinson.

accommodation. George painted many specimens and did some landscape painting in watercolour and gouache. He also wrote an account of the second voyage, *A Voyage Round the World* (1777).

The official artist on the second voyage was William Hodges (1744-97) who left a legacy of sensitive, competent watercolours, wash drawings and oils, works whose freshness reflect the direct approach of making the work in the landscape, or at least looking directly through the window of the great cabin on the *Resolution*. He painted a view of *The Resolution in the Marquesas*, showing the stern of the ship with the



15. Henry Roberts *The Resolution* 1772-75, watercolour, 54.0 x 38.1 cm.

windows offering such a good view to those inside. Henry Roberts also painted the *Resolution* with a closer view. It is a tighter drawing and doesn't quite have the competency of Hodges' perspective nor the freedom of Hodges' washes. But it is an interesting and descriptive watercolour, which does, in the treatment of sky and sea - according to Joppien and Smith - reflect Hodges' teaching. Hodges taught drawing to several members of the *Resolution*'s crew who also copied drawings for Hodges. Henry Roberts was one of these and there are copies of Hodges' drawings to testify to this. Joppien and Smith also suggest that

the great cabin was a secure and secret place to work in certain ports where diplomacy was required.¹⁸ Smith believes that this reflected the *plein air* practice of his teacher, Richard Wilson, and foreshadows the art of Constable, Turner and the Impressionists.¹⁹

Bernard Smith in Chapter 5 of his *Imagining the Pacific*, outlines his thesis for the influence of Hodges on English *plein-air* painting. There is a full and fascinating account of the influences on Hodges' development as a painter, and discussion of many of the works which he made on the voyage, to and from England, in Antarctic regions, and in the Pacific Ocean. Smith states that Hodges' use of oils - traditionally used by landscape, history and portrait painters - is unusual in the art of these early voyages. Smith outlines the influences on Hodges of the teaching of Richard Wilson, an admirer of the arcadian landscapes of Claude Lorrain (1600-1682). Wilson painted *en plein-air* in Italy and upon returning to England encouraged Hodges and other students to make *plein-air* oil sketches. But Smith notes that on the *Resolution*, working in close contact with scientists, and aiming to make accurate topographical records, Hodges further developed the same direct method of working from the landscape, albeit from looking through the window. As Smith observes, 'The innovations that Hodges brought to British painting were made possible by the scientific milieu within which he worked for three years on the *Resolution*.'²⁰ He was part of a team of scientists.

So, in the close association of the apprenticeship with Richard Wilson, Hodges was influenced by the work of his master, and although he functioned within the artistic framework of the day, he modified and combined these methods with a strong element of empirical

¹⁸ See Joppien, Rüdiger and Smith, Bernard *The Art of Captain Cook's Voyages Volume Two: The Voyages of the Resolution and Adventure 1772-1775* Melbourne, Oxford University in association with the Australian Academy of Humanities, 1985, pp 5, 6.

¹⁹ Smith [1992] p 45.

²⁰ Smith [1992] p 116.

observation in response to the environment, thus inducing important changes to the practice of art. These factors are extremely significant in affecting the course of the history of art, but are also significant because Cook's voyages, with their artistic/scientific achievements, became the model for future voyages. The intertwining threads of classicism, the picturesque and topographical in Hodges' work, signify a distinct step towards the development of an entity - beginning the slow evolution of a genre of Antarctic and sub-Antarctic art.

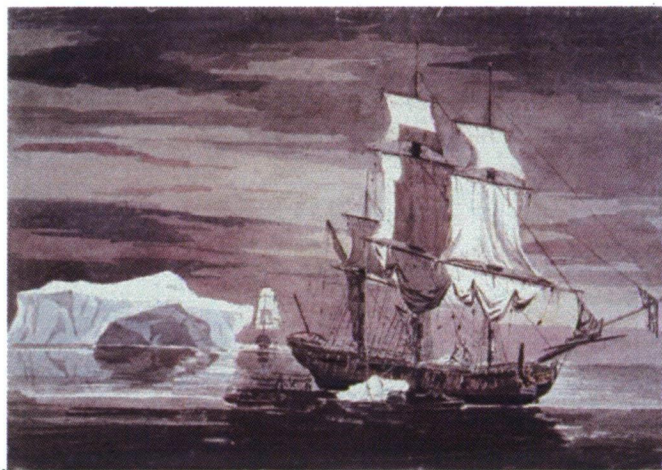
The paintings that Hodges made of Dusky Bay, New Zealand,²¹ while not in the Antarctic regions, are interesting because they are fine examples of his style and method. Smith writes that Hodges drew a waterfall, while on a walk with Cook. He then painted it in oils which pleased Cook greatly. The oil which is possibly the one to which Cook referred in his journal is described by Smith: 'Its dreamy evocation of the romantic scenery of the Bay anticipates in several ways the mood of early romantic painting and poetry, of Turner, Wordsworth and Shelley.'²² Smith also observes that Hodges painted in oils from watercolours, both in the cabin and upon his return to England. The watercolour paintings of Dusky Bay are interesting because they closely resemble the landscape of New Zealand's sub-Antarctic islands like Campbell Island. The approach to Perseverance Harbour on Campbell Island is similar to the scene depicted in the Dusky Bay watercolours with their rugged volcanic hills painted in subtly graded tones. Free washes suggest strong and varied cloud movements, and large sections of sunlit sea contrast with the shadowed parts of hills and sea. In *The North Entrance to Dusky Bay, New Zealand*, the sky is painted with washes in horizontal and diagonal jagged abstract shapes, and the sea is dark and sculptural in the foreground. The picture evokes the hidden

²¹ Illustrated in Joppien and Smith [1985] and Smith [1992].

²² Smith [1992] p 120.

power of the elements. His watercolours reveal a freshness and direct response to the landscape, observed and experienced.

In the Antarctic regions Hodges executed a fine series of watercolours. He made numerous paintings and drawings of 'ice islands', as the early explorers called the icebergs, that define an important characteristic of the Antarctic. It must be remembered that Cook was sailing with wooden ships in uncharted waters, and the 'ice islands' equally represented great beauty and enormous danger. This is always so, even with the advances in technology, as Jörg Schmeisser finds on his trip in the late twentieth century.²³ Antarctic ships are now ice-strengthened or built as ice-breakers, and equipped with radar, but an edge of danger still exists in parallel with incredible beauty.



16. William Hodges *The Resolution and Adventure, 4 Jan, 1773, taking in ice for water, lat. 61. S* wash drawing, 38 x 54.5 cm.

A wash drawing *The Resolution and Adventure, 4 Jan, 1773, taking in ice for water, lat. 61° S.*, shows a sky with overlaid washes of greys, violets and other dark tones. The drawing has a narrative, informative quality created by its positioning of the two ships, one in the distance beyond an iceberg, and one in the centre foreground where the large

²³ In Chapter 3, it is noted that Schmeisser, on his journey in 1998, learns from the ice pilot about the ever-present danger of the icebergs, even though they are travelling in the ice-strengthened *Aurora Australis*.

chunk of ice is being hauled aboard. One of Hodges' drawings also inspired an engraving by B.T. Pouncy which illustrates Cook's publication on the voyage. These images indicate the method of obtaining fresh water while at sea in the Antarctic, and similar expressions of this task appear on later voyages. Over fifty years later, Charles Wilkes shows a small group collecting ice in *View of the Antarctic Continent* on his voyage (1838-42), and Captain John Davis on Ross' journey in 1842, depicts a similar occasion in *Watering in the pack, 1842*, although in his picture the ship is fast in the ice.

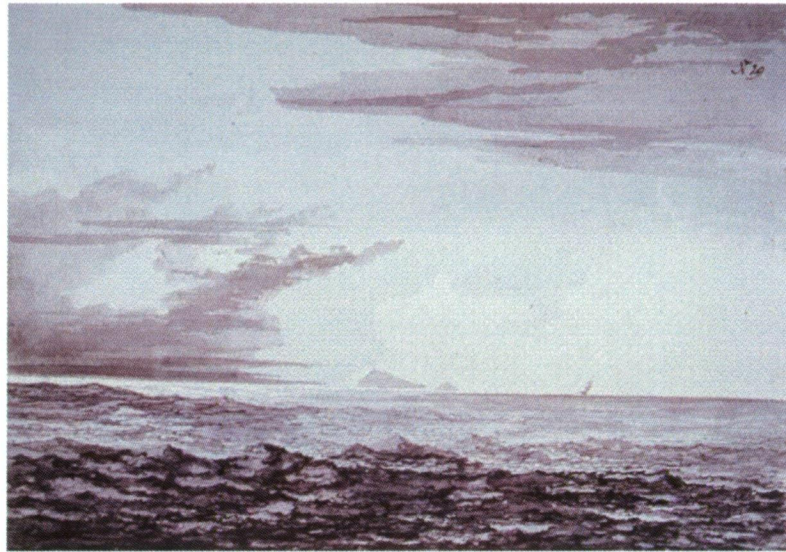


17 William Hodges *Ice Islands, with the Resolution in the foreground* 1773-4, wash and watercolour, 42.9 x 30.5 cm.

Hodges frequently painted washes on large expanses of sky, emphasising the fascination of the Antarctic skies. He painted the fickle changes of weather, indicated by many varied cloud formations and dramatic lighting effects which astronomers Wales and Bayly studied from a scientific point of view, and wrote about in reports. *Ice Islands, with Resolution in the foreground* (titled *Resolution in a stream of pack*

ice in Cook's *Journals*),²⁴ shows broad atmospheric washes in the sky, and foreground jagged washes which give the sea a sculpted form. The main focus is *Resolution* with sails billowing, riding the waves.

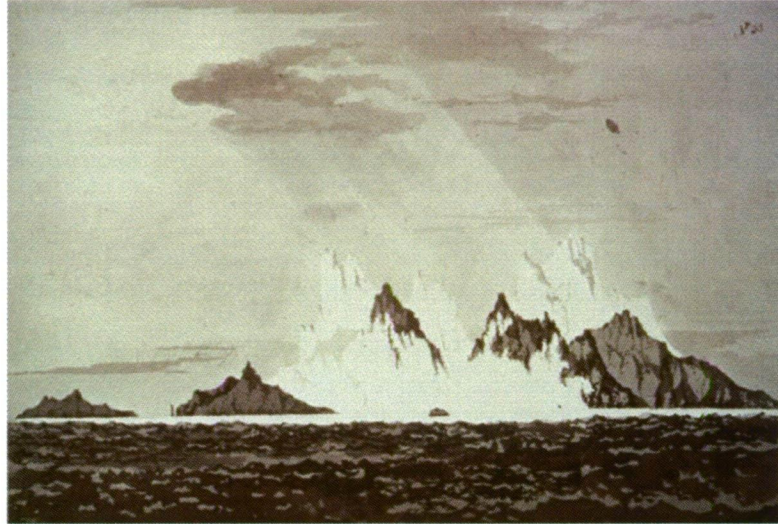
A different composition, titled *Ice Islands* is predominantly horizontal with streaks of overlaid washes in a sky that takes up at least two thirds of the painting, below which is a choppy sea, defined in a deft and



18. William Hodges *Ice Islands* 1773- 4, wash and watercolour, 27 x 38 cm.

lively fashion by very fine graphic lines on top of the washes. The aura of vastness at sea - which simultaneously both envelops and extends the perceptions - is enhanced in this painting by distant 'ice islands' and the tiny image of the ship, heeling over slightly in the wind, far away on the horizon. The great Southern Ocean, representing as it does, the long transition from 'civilisation' to Antarctica is an intriguing subject for many artists.

²⁴ See Joppien and Smith [1985] p 138, ref: Cook, *Journals* II, pl 16 (fp.64), Steube (1979) 138 (75).



19. William Hodges *The Island of South Georgia Jan 1775*, pencil and wash, 37.1 x 54.3 cm.

The Island of South Georgia (1775) has an ethereal aura, created by a wide, dramatic shaft of sunlight which strikes through a grey sky, illuminating the tall, spiky, 'fairytale turrets' of the island's mountains. A dark choppy sea is depicted with small brushstrokes. These very real, but uncanny and spectacular lighting effects in the Antarctic, exude an atmosphere of the surreal - the boundaries vanishing between fact and fantasy.

It is easy to see how absorbed Hodges became in the new environment over the three years that the voyage took, and it is easy to understand how naturally his observation developed. He went into the Antarctic regions during three summers, and the work which he produced brought new knowledge to those at home, providing immediately accessible images (unlike reports or articles that take time to read), and that complemented the work of Cook's scientists. As mentioned in connection with the collection of ice, engravers also furthered the impact of Hodges' images with their illustrations in books published after the voyage.

George Forster painted the snow petrel *Pagodroma nivea* (captioned *Procellaria nivea*, the name originally given), its snow-white

feathers looking stark against the dark sea on which the sharp-beaked bird is swimming. Later the naturalist, Titian R. Peale, on the Wilkes voyage, (1838-42), painted two exquisite views of this bird.



20 George Forster *Southern Fulmar* (*Fulmarus glacialoides*) inscribed on the work by Forster as *Procellaria glacialis*.

Forster also painted the *Southern fulmar* (*Fulmarus glacialoides*) - annotated as *Procellaria glacialis*, the name of the northern fulmar but now known to be the southern fulmar, *Fulmarus glacialoides*, a slightly different species.²⁵ The bird is painted in profile with sensitive observation reflected in the details of the head and beak together with the pattern of layered feathers. Forster's visual recording of these species complemented the notes and observations of his father and represented an important contribution to the voyage records. Much later, early in the twentieth century, Edward Wilson adds substantially to the ornithological knowledge with numerous fine studies of birds of the Antarctic.

²⁵ These two paintings are illustrated in Rice [2000]. The snow petrel (captioned on the sheet as *Procellaria nivea*) and now known as *Pagodroma nivea* is reproduced on p 182, and the fulmar (annotated on the painting as *Procellaria glacialis*) and now known as the southern fulmar (*Fulmarus glacialoides*) is reproduced on p 183. They are incorrectly titled as the words (opposite) and (above) are transposed in the text on p 182. (Confirmed by Ann Datta, Zoology Librarian, Natural History Museum, London).

It is known that gouache was a favoured medium of Forster and the icescape *Ice Islands* or *Ice Islands with ice blink* in gouache is, by rational deduction of the evidence available, most probably by him, although it has been attributed to Hodges. The issue is confused by the inscription on the mount of Hodges' name by Canon Bennett, done in the course of cataloguing the works of Hodges, which are located at the Mitchell Library of New South Wales. Certainly, when viewed in the original, the work does not have Hodges' sureness of touch and it seems that Hodges worked only in oils and watercolour. Joppein and Smith in 1985, state that the medium and colours used, and the similarity to Forster's style in the natural history paintings, make it certain to be by Forster, and that it was the only romantic interpretation of the Antarctic by any member of Cook's team.²⁶



21. George Forster *Ice Islands with ice blink* 1772-3, gouache, 35 x 54.5 cm.

The painting depicts two ships in a rough sea, with two large icebergs, in the foreground. Forster paints the scene as if he is an outsider - an example of his combining fact and fiction, art and science. In the background, above the horizon a yellow light illuminates the sky; this is an ice-blink - an atmospheric phenomenon caused by reflection from the ice. Light also illuminates the icebergs, a light which anticipates the

²⁶ Joppien and Smith [1985] p 18.

concerns of Turner and the Romantic painters. The result is a surreal and theatrical rendition of the scene with eerie backlighting, toy-like ships, and somewhat rigid, stylised, foam-tipped waves. Some of them are spurting forth foam near a weird vertically balancing iceberg on the left. And yet it suggests the experience of voyaging in Antarctic seas, the ship and therefore the sailors on it being dwarfed by the huge icebergs; it also accurately depicts the scientific phenomenon of the ice blink known to William Wales, the astronomer, from his arctic journeys. It is an important painting - again expressing the edge of reality which in Antarctica deceptively assumes the cloak of fantasy. The influence of William Wales on the poet Coleridge is later discussed in connection with the poem *The Rime of the Ancient Mariner*.

The French expedition of Jules-Sébastien-César Dumont d'Urville

The French mounted an expedition to the Pacific and the Antarctic under the command of Jules-Sébastien-César Dumont d'Urville with ships *Astrolabe* and *Zélée* (1837-40). D'Urville was an accomplished scholar with a special love of botany. This interest is borne out by a magnificent legacy to the world of the published account of his voyages which is superbly illustrated. He had earlier made the unusual move of persuading the French government to buy the Venus de Milo that is now proudly housed in the Louvre.²⁷ Two artists were taken on the voyage - Louis Le Breton and Ernest Goupil (who unfortunately died on the voyage), and the resulting works are considered some of the finest ever produced.

D'Urville had twice circumnavigated the world and laid claim to many discoveries and achievements, but, possibly due to his difficult personality, his claims were not believed and he was denied full

²⁷ Reader's digest [1985] p 303.

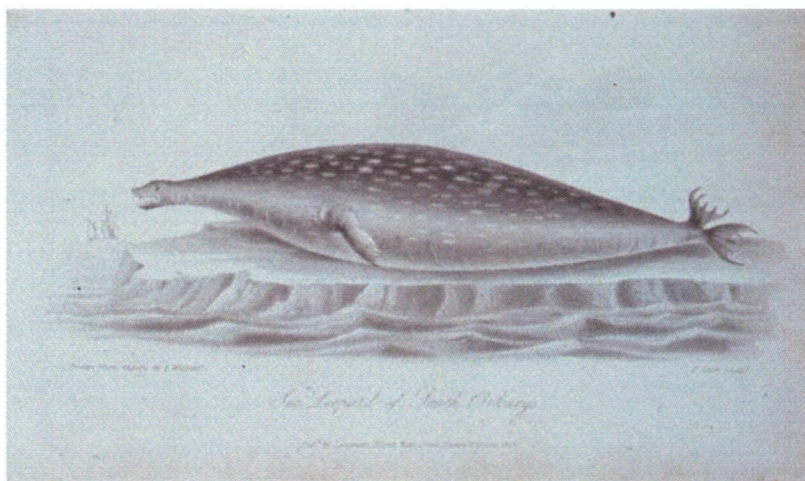
recognition for these accomplishments. He was promoted to captain but given no ship to command for seven years, until he suggested a new Pacific voyage. His timing was right as King Louis-Philippe, eager to rival the British and Americans in their quest for the knowledge of Antarctica, and aiming to establish a French presence there, gave d'Urville two ships with definite instructions to sail south 'as far as the ice permits'.²⁸

An eventful expedition, it took much persistence to finally reach the edge of the Antarctic continent and to discover and claim Terre Adélie -named after d'Urville's wife. Ice prevented them from reaching the actual Antarctic mainland but they landed and raised the flag on an island off the coast. Upon returning home after over three years, his achievements were finally recognised. The edge of continental Antarctica however, remained elusive. No-one had yet landed on the continent outside the peninsula.

After an earlier voyage d'Urville published *Flore des Îles Malouines*, a book on the flora and fauna of the Falklands. After the Antarctic voyage his *Voyage au Pôle Sud et dans l'Océanie* (23 volumes plus 6 atlases) was published between 1841 and 1855. The names of the specimens are those given at the time by the French scientist and here, as in other cases over the years, many Antarctic names of places and scientific specimens have been changed or corrected.²⁹

²⁸ Reader's digest [1985] p 97.

²⁹ *Voyage au Pôle Sud et dans l'Océanie: sur les corvettes l'Astrolabe et la Zélée, exécutée...pendant les années 1837-1838-1839-1840, sous le commandement de M. J. Dumont d'Urville/publié par ordonnance de sa Majesté sous la direction supérieure de M. Jacquinot*, 23 volumes and six atlases, Paris, Gide, 1841-1855; from 1851, Gide et Baudry. Information supplied by the Mitchell Library, State Library of New South Wales, from the Kinetica entry. Reader's Digest [1985] caption p 96 gives slightly different information.



22. James Weddell *Sea Leopard of the South Orkneys* (now named 'Weddell' seal)
published engraving from a drawing by James Weddell, after the
Weddell voyage, 1822-24, 12.5 x 21.5 cm (page size)

An interesting example of the discrepancy in naming specimens is emphasised by a comparison between two drawings of seals, one from the British James Weddell expedition (1822-24), the other from the d'Urville expedition. The difference in artistic quality is also evident. Weddell's drawing is labelled a *Sea Leopard of the South Orkneys* and is found in his book, *A Voyage towards the South Pole performed in the years 1822-24*, inscribed below 'Drawn from nature by James Weddell' with the name of the engraver. It is a sort of elongated stuffed pod-shaped body - side view with tiny snake-like head, a flipper and two tail fins. The colour is greyish with lighter streaks. It rests horizontally on an ice floe, a stiff, strangely bloated figure. It is supposed to have been drawn from nature but it was more likely drawn from natural specimens of skins collected and returned to Britain. He deposited one of these skins in Edinburgh Museum.³⁰ Naturalists were familiar with some species in the north but they were confronting new species in the southern oceans. This is not a leopard seal, although there are similarities; Weddell had discovered a new seal and it now bears his name. The Weddell seal is stouter and has light blotches and streaks

³⁰ Illustrated in Reader's Digest [1985] p 91 with acknowledgement to Tom Scott/Royal Scottish Museum (skull and skin) and Mitchell Library, State Library of New South Wales, Sydney, p 319.

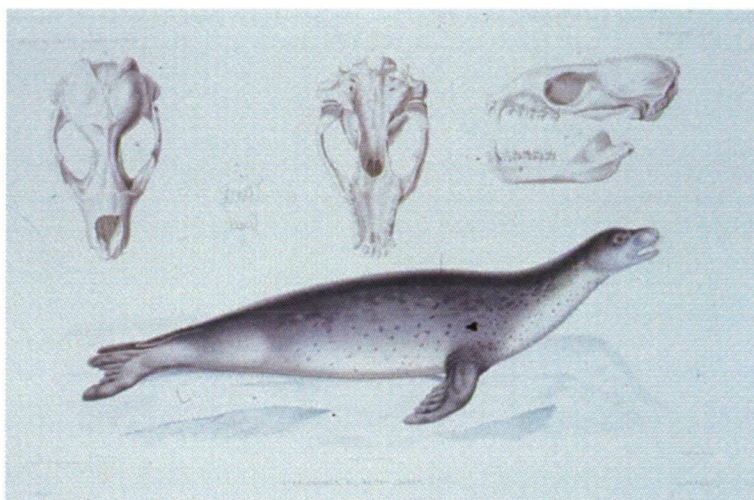
on its body; Weddell has drawn a leopard seal's body with its snake-like head but the skin is light and streaked indicating the new species that he had discovered. Stephen Martin³¹ labels the drawing as 'probably drawn from skins and memory' and this seems more likely, especially as they may have been an aid to the engraver; it gives us an insight into the methods of illustration of the day.

An image, which finally appeared in published form as the definitive scientific illustration, was influenced by several factors such as the accuracy of observation, skill and artistry of the original artist; and then by the empathy, skill and knowledge of the engraver who interpreted and translated from the material given to him. Both the original artist/observer and the engraver were naturally influenced by their previous knowledge of similar species and some species of the southern hemisphere were later found to be different from those already discovered in the area, or different from those in the north.

By contrast, the *Sea Leopard* from d'Urville's publication is a more sinuous creature, more accurately drawn, its proportions more correct. The seal, head raised, rests on blue and white ice; it shows the characteristic grey with a light underbelly and dark leopard-like spots all over the body. Although it has the look of a specimen there is also the suggestion of life within the body. Drawn above it are three views of the skull, enlarged in relation to the picture of the whole seal, delicately drawn and subtly coloured and shaded, together with a detail of the front teeth. The side view shows the molar teeth with long pointed cusps, which allow the seal to filter its diet of krill. This is a predator which regularly eats warm-blooded prey. The comparison of

³¹ Martin [1996] p 56: *Sea Leopard of the South Orkneys*, probably drawn from skins and memory, gathered on Weddell's voyage, 1822-23. *A Voyage to the South Pole*, James Weddell.

the two seals highlights the difference between the amateur and the professional. Weddell's is historically important as he discovered a new species, but artistically the d'Urville seal is far superior and the delicately drawn skulls provide important biological information.

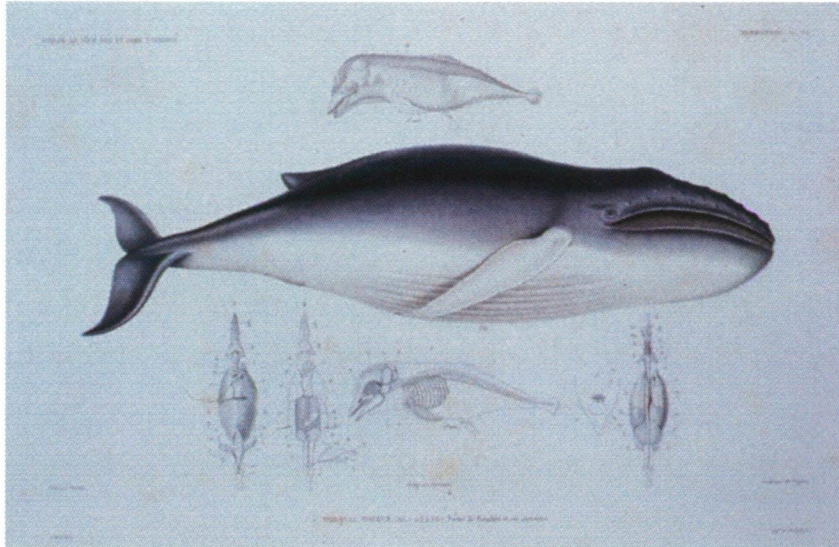


23. *Sténorhynque aux petits ongles* (leopard seal, with skulls) 1842-51, peint par Werner et Lebreton (sic) gravé par Baron, engraving, 33 x 52 cm (plate size) from the Dumont d'Urville voyage 1837-1840.

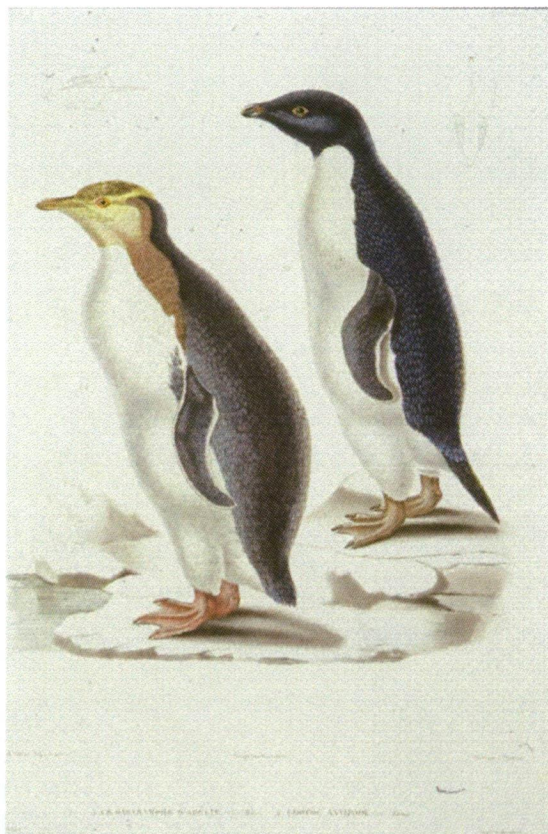
Other examples are of the humpback whale with smaller drawings of a foetus, Yellow-eyed and Adélie penguins, a bright pinkish-red crab (*Lithodes antarctica*) and the rich red botanical forms of *Rhodymenia ornata*.³² All of these show meticulous study and representation of detail which presents information but does not deny a sense of wholeness. There is also a sense of the rhythmic organic flow of life. Engravings were made from the original drawings created on the voyage and published in *Voyage au Pôle Sud et dans l'Océanie*.³³

³² *Rhodymenia* is correct; this is the caption on the printed plates. The caption *Rhodymania* in Reader's Digest [1985], reproduction, p 96, is incorrect.

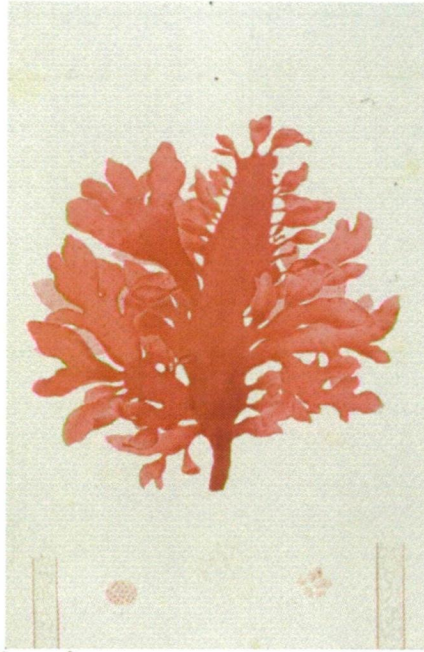
³³ D'Urville [1841-1855] volumes: Botanique and Zoologie. Collections: Mitchell Library, State Library of New South Wales, Sydney, and Allport Library and Museum of Fine Arts, State Library of Tasmania, Hobart. Voyage artists: Louis Le Breton, Ernest Goupil (died on voyage); other painters and engravers of the images represented are: Borromée, Oudart, Riocreux, Werner, (painters); Victor, A. Duménil, Baron, (engravers).



24. *Rorqual nouveau* (Humpback whale and foetus) 1842-51, peint par Werner, gravé par Mme. Egasse, engraving, 33 x 52 cm (plate size) from the Dumont d'Urville voyage, 1837-40.

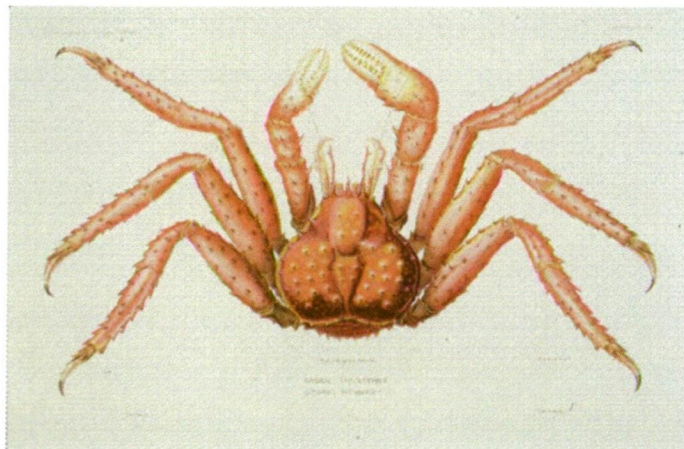


25. *Dasyramp d'Adélie* (Adélie penguin) and *Corfu antipode* (Yellow-eyed penguin) 1842-53, peint par Oudart, d'après Lebreton (sic) gravé par A. Duménil, engraving, 33 x 52 cm (plate size) from the Dumont d'Urville voyage, 1837-40.



26. *Rhodymenia ornata* 1842-53, peint par Alf. Riocreux, gravé par A. Duménil, engraving, 33 x 52 cm (plate size) from the Dumont d'Urville voyage, 1837-1840.

Other d'Urville illustrations also graphically depict the various stages of the journey - travelling through icy seas beneath towering cliffs, efforts to free the two ships when trapped in the ice, life on board ship such as the ritual of commemorating the crossing of the Antarctic Circle - and meticulous maps. Thus the dedication and fascination of the artist-illustrator brings the newly discovered world back to Europe, to the scientific establishment and an interested wider public audience.



27. *Lithode antarctica* (*Lithodes antarctica*) 1842-53, peint et dirigée par Borromée, gravé par Victor, engraving, 33 x 52 cm (plate size) from the Dumont d'Urville voyage, 1837-40

The United States expedition of Charles Wilkes

Some outstanding images have been produced from the voyage of Charles Wilkes, who commanded a fleet of ships from the flagship the *Vincennes*³⁴ on the United States Exploring Expedition to the Antarctic (1838-42). It was a fateful trip where ships and sailors were lost, disputes with crew erupted, and upon return, challenges were issued to his claims of land sightings. All this detracted from his achievements, that included sailing along two thousand kilometres of land to which he referred as the Antarctic Continent. Again, it is a sighting - discovering and hovering around the edge - but not touching. The reports of the voyage, made over thirty years, total twenty-four volumes, including four unpublished volumes and ten atlases.³⁵



28. Charles Wilkes *View of the Antarctic Continent* 1838-45, engraving, from a sketch by Charles Wilkes, 11.5 x 18 (image size) in Wilkes, Charles *Narrative of the United States Exploring Expedition 1838-42* 1845.

An engraving *View of the Antarctic continent* after a sketch by Charles Wilkes, gives a pictorial narrative account of a landing on a large iceberg to collect water. The ship is moored in the bay amongst numerous small bergs; several figures are rowing a smaller boat ashore, and in the foreground a man, seated on the ice is sliding tentatively down the nearest icy slope. A large resting dog watches him. Between

³⁴ The fleet comprised *Vincennes*, *Peacock*, *Porpoise*, *Sea Gull*, *Flying Fish*, and *Relief*.

³⁵ Martin [1996] pp 84-86. Reader's Digest [1985] pp 104-109.

the two, a short distance away, a figure with his back to us, stands watching the active scene on the other hummock. There are three tiny, distant figures planting a flag on the crown of the hummock, while in the middle distance, four figures are depicted in different stages of sliding down the slope; nearby, and below, two groups are filling water containers from a melted ice pool, and hacking ice. Other groups are active on the cliff edge. The image drawn in a sure, sensitive style, gives a vivid anecdotal account of the activities of work, recreation and territorial claiming of sites.

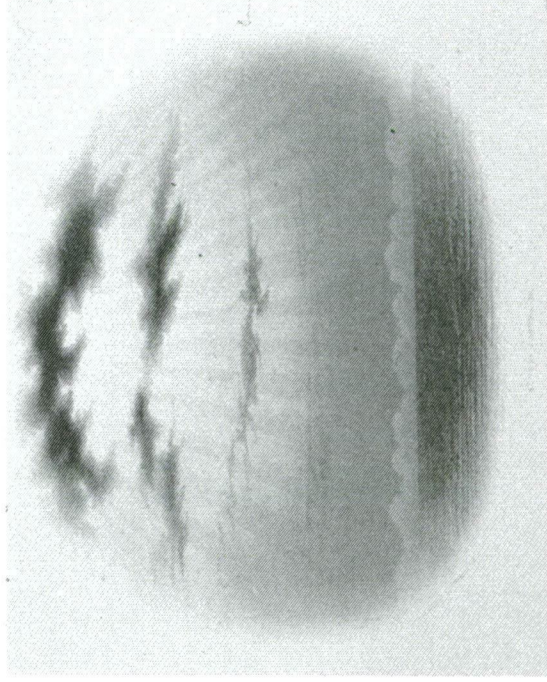
An almost identical painting exists³⁶ - naïve and delightfully quaint in its amateurish application of paint and stiff depiction of figures. It tells the same story and the texture of the white paint suggests snow and ice, but there is none of the delicacy of skill and sensitivity that characterises the engraving.



29. Titian R. Peale, *Procellaria nivea* (Gmelin) the Snowy Petrel, engraving from drawing made on Wilkes expedition 1838-42, published on folio page, 28.5 x 25 cm (image size).

³⁶ Illustrated in Reader's Digest [1985] p 108. Yale University Library.

A painting of a snow petrel by Titian R. Peale, from the Wilkes expedition, shows the bird swimming on choppy sea, the low horizon topped by fluffy grey clouds. Two petrels fly above, one against the clouds, one above. The views chosen, deliberately show three different aspects of the bird. It is like a white dove but with a dark, mean-looking hooked beak. The birds in flight demonstrate the wing span and appearance of the birds in motion. The painting shows a sense of close observation to detail, the work is professional and indicates ornithological expertise. There is a slight static feeling about the pose which possibly indicates a study of specimens, but the wings are meticulously painted with an appreciation of pattern, and there is overall a sense of poetic expression combined with scientific illustration. This image of the *Snowy Petrel* (as it is titled here), does indeed invoke ideas of clarity and purity, and to many people, represents a spiritual symbol of the Antarctic.



30. Charles Wilkes *Aurora Australis* 1838-45, engraving from a sketch by Charles Wilkes, 9 x11 cm (image size) in Wilkes, Charles *Narrative of the United States Exploring Expedition 1838-42.*

A simple but intriguing image is an engraving, *Aurora Australis*, from a sketch by Charles Wilkes. Like the later *Challenger* icebergs, it is oval and its frame encompasses a symmetrically organised scene - sea with low horizon. Light toned clouds or ice rest on the horizon above which is a medium toned area into which shafts of bright light beam

from the top centre. Horizontal bands of dark broken cloud float across the fanned shafts of light, the bands becoming thinner as they descend on the picture plane. The eye moves in gentle spirals or zigzags, and curves around to start again. It is a small, simple, harmonious visual spectacle of a scientific phenomenon. The engraver has obviously worked with sensitivity to achieve this result on such a small scale. The oval is a particular stylised method of enclosing a scene; its harmonious shape creating a feeling of contrived containment for the purpose of viewing and keeping the image safe, of disregarding the outside world. Cameo portraits create the same comforting notion of encapsulation.

The British voyage of James Clark Ross

The British were also active in the Antarctic about this time. James Clark Ross, an experienced Arctic explorer, led an important British expedition to the Antarctic between 1839 and 1843.³⁷ He had distinguished himself by locating the North Magnetic Pole and aimed to locate the South Magnetic Pole. He did not achieve this but made significant geographical discoveries, magnetic surveys and collected botanical and other scientific specimens. He discovered a great sea and a vast ice barrier, which he named the Victoria Barrier, and the world's southernmost active volcano. Joseph Dalton Hooker wrote a passage expressing his sense of religious awe at seeing the spectacle of this volcano, which also later inspires artists such as George Marston and Edward Wilson to make images proclaiming its splendour. Ross is now remembered by these features which bear his name - the Ross Sea and Ross Ice Shelf. Ross himself named the large active volcano Mount Erebus and the smaller extinct volcano to the east of it, Mt Terror after his two ships.

So, in approaching the edge of the continent, Ross travels further south than anyone before him, to be confronted by a vast 'Barrier' as it was to

³⁷ The Reader's Digest [1985] gives an excellent account of Ross' voyage, pp 110- 115.

be known later by Scott's men - the floating ice shelf that is the size of France. A different 'edge', and still the continent eludes even the most experienced of explorers.

Two men, on Ross' trip, professional scientific illustrator, Joseph Dalton Hooker and amateur artist/recorder John Edward Davis,³⁸ make a significant contribution to the visual records.

John Edward Davis, second master of *Terror*, was a skilled cartographer and keen recorder of landscapes and human activities. He presents us with descriptive visual renditions of incidents which complement the various written accounts. They are painted meticulously with very small brushstrokes in a style which is simple and personal, rather than competent or slickly professional - indicating careful observation and a sense of humour. His landscapes and seascapes reveal close observation of the sea and icebergs, obstacles through which the ship had to be safely steered. His depiction of land, sea and ice reveal an appreciation of forms in towering cliffs, rocks and bergs of all shapes and sizes - hollowed out icebergs, flat ice floes, tabular bergs and other jagged geometric forms.

His anecdotal watercolours show people engaged in various activities on icy terrain. Davis works in a miniaturist's manner with lots of tiny figures, mostly about the same size, often distributed in busy groups all over the composition; the space is organised like a Persian miniature, but with some sense of distance and form. The insignificance of the

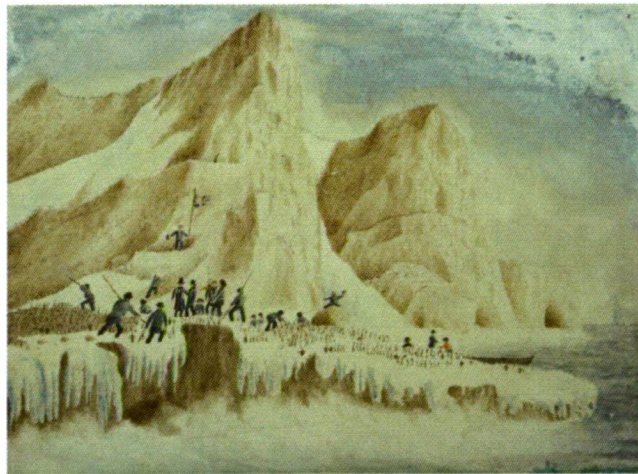
³⁸ Three Antarctic expeditioners bear the name John Davis. John Davis was a sealer whose log of an Antarctic voyage (1820-21) was discovered in 1952, indicating that he may be the first to set foot on the Antarctic mainland, the Antarctic Peninsula. John Edward Davis second master of *Terror* (Ross' trip 1839-43), cartographer and artist, is represented by a collection of paintings and drawings at the Scott Polar Research Institute (SPRI) Cambridge, England. John King Davis (1884-1967) was the renowned captain/navigator of *Nimrod* and *Aurora* (Shackleton and Mawson expeditions). Cited in Reader's Digest [1985] p 302.

human in Antarctica is emphasised by their placement against towering cliffs.



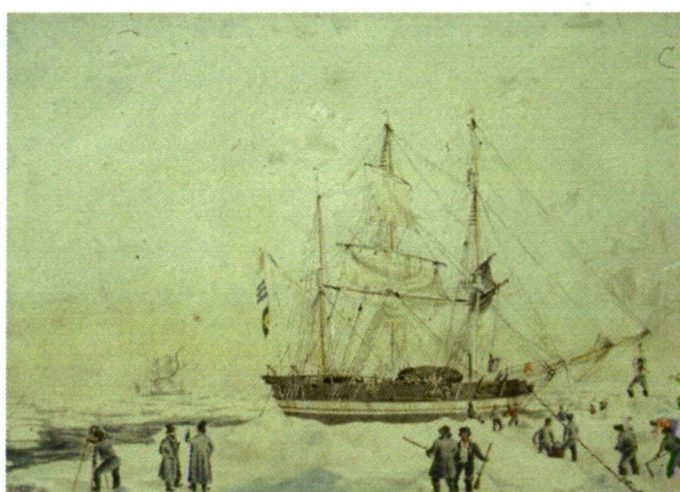
31. John Edward Davis *Landing on Franklin Island* 1841, watercolour, 19.6 x 26.5 cm.

One painting records the dangerous landing made on Franklin Island. Two boats are landing and small excited figures, clamber up the icy slope with a union jack ready to hoist in proclamation. Stylised, sculpted waves indicate heavy seas. In the nearest boat a figure (Hooker) is being hauled in by three crew members, watched by a third man sitting in the stern, and wearing a top hat! Hooker had slipped on the icy rocks, was nearly crushed by the boat and almost lost his life. He survived and eventually became a renowned botanist and illustrator.



32. John Edward Davis *Landing and taking possession of Possession Islands* January 12 1841 watercolour, 19.8 x 21.7 cm.

The tops of the Franklin Island cliffs are ochre-coloured rock as they are in *Landing and taking possession of Possession Islands. January 12 1841* and the territorial spirit is similar in both. In the *Possession* painting there are more figures incongruously dressed for the occasion in formal attire, including top hats. The British with their love of pomp and ceremony are shown as bringing the attributes of 'civilisation' with them - behaving like 'gentlemen' at all times, especially when asserting the claims of the crown. Contrast this with the practical parkas and snow gear worn by Antarctic expeditioners and visitors today.



33. John Edward Davis *Watering in the pack*, 1842, watercolour, 17.3 x 24cm.

Watering in the pack 1842, shows the ship, its ensigns flying, sitting in the ice, forming a backdrop to the scene of work - the necessary collection of ice for water. The figures are in various postures of standing, sitting, hacking the ice and carrying buckets.

An even more incongruous transposition of 'civilised' ritual is illustrated in *New Year's Day 1842. Lat 66.32 S Long 156.28 W*. The view is of figures - lots of them - in a band across the lower part of the picture. On the far left is the bow of the tall ship. Ten colourful flags flutter above the figures on the whitish-yellow ice, the warmth of their various red white and blue designs looking very festive and contrasting with the icy cold surrounds. It has a Breughel-like celebratory air with

figures grouped - marching soldiers, (toy-like), men waving hats, dancing beating drums - and all fully dressed in brass-buttoned uniform, sailor's suit or black top hat and coat, such as they would wear at home in the grandest of ballrooms. This, however, is the re-creation of a British ballroom far away on an Antarctic ice floe. A remarkable example of adaptability to an alien environment by simply maintaining the same rituals which would be observed at 'home'.

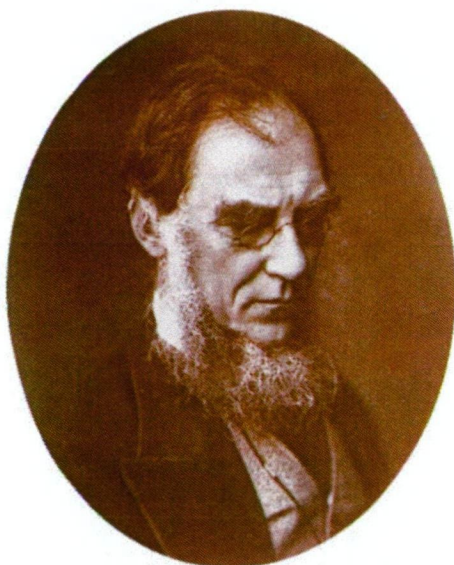


34. John Edward Davis *New Year's day 1842. Lat 66° 32' S Long 156° 28' W*
Jan 1 1842, watercolour, 14.9 x 24.8 cm.

Stephen Martin in *A History of Antarctica*, quotes John Davis' letter which he wrote to his sister Emily, describing the New Year's Eve and New Year's Day festivities. The two ships were firmly trapped in the ice hard as 'Carrara marble' and from this ice they carved a 2.5 metre sculpture of 'Venus de Medici', a ballroom, and thrones for the two captains, as well as other spaces. New Year's Eve was marked by squealing pigs, horns, gongs, and the ship's bells. On New Year's Day there were quadrilles, reels, country dances, and 'Ladies fainting with cigars in their mouths...'³⁹

³⁹ Cited in Martin [1996] pp 94, 95. Endnote p 103: John Davis *A letter from the Antarctic* London, William Clowes, 1901. For a full account of the party see pp 12-16. In 1999 there is reference to the recent acquisition by the State Library of New South Wales of a letter from Davis to his aunt Mrs Francis Stephen telling her about the voyage in 'Penetrating the romance' *Upfront: Journal of the friends and supporters of the State Library of New South Wales* Vol 11: 2, March April May, 1999, p 8.

Davis' small, distinctly amateur, paintings are not to be judged as works of art beside those of professionals such as Hodges, Ponting, Hurley, or any other of the professional artists; rather they are visual historical notes - humorous and informative, revealing close attention to detail, such as that found in costume of officers and crew, or in the rigging of the ship which he knew well. The contribution of the amateur artist is to be valued for producing the first records of newly discovered places. On long voyages, expeditioners experience the enjoyment of scenery, while making personal visual expressions to be taken home as souvenirs for themselves and others.



35. Photograph of Joseph Dalton Hooker, as reproduced in Reader's Digest *Antarctica: Great Stories from the Frozen Continent* 1985.

Joseph Dalton Hooker (1817-1911) showed a keen interest in botany from an early age. The son of a botanist he graduated from medical school and was taken on board *Erebus* by Ross as assistant surgeon and naturalist. After surviving his near drowning, Hooker eventually became an eminent botanist, following his father as director of Kew Gardens in England in 1865. He made many illustrations of sub-Antarctic flora and they were published in accounts of the voyage. They are considered to be extremely fine examples of botanical illustrations. He worked on these in cramped conditions on the ship but they also

had to be interpreted and collated upon his return. Walter Hood Fitch (1817-92), botanical illustrator, made copies and modifications of Hooker's work. The following two examples are both found in Hooker's publication, *Flora Antarctica Part I: Botany of Lord Auckland's Group and Campbell's Island, the Antarctic Voyage...*⁴⁰ Each is a lithograph made from the original drawing by Hooker.



36. Joseph Dalton Hooker *Ptilota formosissima* lithograph made from original drawing by Hooker on Voyage 1839-43, 25.7 x 20.7 cm, image (on page 30.5 x 23.0cm), published in Hooker, Joseph Dalton *Flora Antarctica* 1839-1843.

The delicate frond of *Ptilota formosissima* with three small details is an exquisite example of Hooker's fine accurate research and artistic sensibility. Hooker writes 'We have numerous specimens of this magnificent plant in the most perfect state of fructification.'⁴¹

⁴⁰ Hooker, Joseph Dalton *Flora Antarctica Part I: The Botany of Lord Auckland's Group and Campbell's Island, the Antarctic voyage of H.M Discovery ships Erebus and Terror, 1839-1843, under the command of Captain Sir James Clark Ross* London, Published under the Authority of the Lords Commissioners of the Admiralty, Reeve, Brothers, London, 1844. *Anisotome latifolia*: plate VIII, Hooker's comments p 16, *Ptilota* plate LXXVII.

⁴¹ Hooker, Joseph Dalton [1844] p 190.



37. Joseph Dalton Hooker *Anisotome latifolia* lithograph made from Hooker's drawing executed on voyage 1839-1843, 30.5 x 23.0 cm, published in Hooker, Joseph Dalton *Flora Antarctica* 1839-1843.

A superbly illustrated *Anisotome latifolia* represents New Zealand sub-Antarctic flora, which grows on the Auckland Islands. Hooker writes:

This is certainly one of the noblest plants of the natural order to which it belongs, often attaining a height of six feet, and bearing several umbels of rose-coloured or purplish flowers, each compound umbel as large as the human head. The foliage is of a deep shining green, and the whole plant emits, when bruised, an aromatic smell.⁴²

While satisfying the requirements of botanical representation, the image of this exotic megaflorea with its large leaves and mauve-pink flowers is exquisitely drawn. It is set against a background of a faint linear pattern of leaves and three small botanical diagrams illustrate supplementary details. The beauty of this illustration lies in the fact that its information does not overwhelm the overall impression - its patterns can be slowly absorbed and the whole plant assumes a presence of its own.

⁴² Hooker, Joseph Dalton [1844] p 16.

Captain James Clark Ross sailed through the sub-Antarctic and to the edge of the Antarctic continent. Hooker depicts the leafy green of the sub-Antarctic - the vegetation whose sights and smells welcome voyagers after a time of white and cold further south. The contrast between the two zones is extreme, and although the shrubs are low, and trees rare in sub-Antarctic islands, its verdant growth seems luxuriant by comparison. Hooker's work defines this richness of growth in plants such as the Kerguelen cabbage and other plants found on Kerguelen Island.

The British *Challenger* expedition and the new science of oceanography

In the latter part of the nineteenth century, interest in marine biology was growing in Britain, and in the early 1870s, the Admiralty supplied the Royal Society with HMS *Challenger*. The expedition (1872-76) under the command of George Strong Nares proved to be a most valuable contribution to the body of scientific knowledge of the time. The depths of the sea had remained a mystery and so routines of dredging were established in order to explore the seabed. Valuable samples of marine life were collected, soundings and temperatures were taken and the science of oceanography was founded. The *Challenger* crossed the Antarctic Circle, the first steamship to do so and made a number of landings on sub-Antarctic islands. As well as the discoveries of the biological richness in the ocean and the subsequent illustration of them, a large number of sensitively composed portraits were made and taken home to Victorian England as a record of foreign peoples from exotic places.

The number of scientific staff on board was greater than the number of staff to have been found in a university department at the time, and the expedition took a Swiss artist - Jean Jacques Wild. The results took

nineteen years to publish in full (50 volumes, 29,552 pages).⁴³ 14,200 new species were discovered and the accompanying illustrations are considered to be of a very high standard.⁴⁴ 'At a total cost to the UK Treasury of almost £200,000 (well over £10 million today) it was also the world's first example of "big science", for nothing like this amount had ever been spent on a single scientific undertaking before.'⁴⁵ The artist was also private secretary to the scientific leader Dr. Charles Wyville Thomson (who with John Murray was responsible for the publication of the results of the voyage). It is obvious here that art/image-making and science are, of necessity, inextricably linked, as indicated by the overlapping of some occupations on *Challenger*, and by the scientific requirement for accurate visual imagery to complement the *Report's* written text.

According to Rosamunde Codling⁴⁶ who has thoroughly researched the images of the voyage, not a lot is known about the artist (to whom she refers to as John James Wild). It seems that many of the woodcuts in the *Report* were made from Wild's sketches but not all as some were made from photographs or from the work of others on board *Challenger*. As previously mentioned, it was customary for members of the voyage to express their ideas of the passing landscape in visual form. Codling says that Wild also illustrated his own account of the voyage *At Anchor*, written in 1878, with 'typographic etchings' and that

⁴³ Great Britain, Challenger Office *Report on the scientific results of the voyage of HMS Challenger during the years 1873-76 under the command of Captain George S Nares, R.N., F.R.N., and late Captain Frank Tourle Thomson, R.N.*, prepared under the superintendence of Sir C. Wyville Thomson and now of John Murray. London, H.M.S.O., 1880-95, Edinburgh, Neill and Company. Volume 2 (40 v. in 50). See also edition Thomson, Sir C.W. & Murray, J [1885/1965] this edition quoted by Rosamunde Codling.

⁴⁴ Information from the text accompanying *Voyages of Discovery* exhibition [1999]. The reader's Digest [1985] also gives details of publication by Sir Charles Wyville Thomson and John Murray p 125.

⁴⁵ Rice [2000] p 290.

⁴⁶ Codling, Rosamunde 'HMS Challenger in the Antarctic: pictures and photographs from 1874' *Landscape Research*: 22: 2, 1997, pp 191-208.

these were simpler than those of the *Report Narrative*. The University of Edinburgh has some topographical watercolour drawings of peri-Antarctic (or sub-Antarctic) islands, but disappointingly there is no evidence of the number of originals that he is suspected of making.⁴⁷ In the book *Voyages of Discovery* Dr Tony Rice gives an insight to the production of the images:

The reports contain thousands of illustrations, including many photographs and a few of Wild's watercolours. But Wild was only moderately talented as an artist, and although he illustrated some of the animals collected in their fresh state, the vast majority of the originals of the illustrations in the reports were produced either by the individual scientists to whom the various animal groups were sent, or by artists and engravers engaged by them. Consequently, instead of being dominated by one or a small number of artists, the pictorial material from the *Challenger* Expedition is the work of literally dozens of artists, engravers and lithographers most of who never even saw the ship let alone sailed in her.⁴⁸

Thus the image-makers, who come from a wide range of perspectives, each contribute to the incredible compilation of the *Report on the scientific results*. Covering not only the Southern Ocean but the Atlantic and Pacific as well, the scientific images are fascinating in their descriptive rendition of form and structure. Like the world above the water, where light on ice can inspire awe and suspend belief at the phenomena of physics, so too do the depths of the ocean intrigue the curious mind and the exploratory eye. Tony Rice emphasises the artistic accomplishment of the voyage with reference to the illustration of a jellyfish, *Periphylla mirabilis*, a creature of graceful and intricate structure, drawn with exceptional sensitivity to the rhythmic flow of intertwining tentacles.⁴⁹ The *Challenger* expedition was thus responsible for founding the new science of oceanography. And this 'edge' - of reality and fantasy, reveals itself as one of the factors which lures the intrepid explorer and the intellectually curious to the edge of the unknown.

⁴⁷ Codling [1997] pp 191-195.

⁴⁸ Rice [2000] pp 296.

⁴⁹ Rice [2000] pp 316, 317.

The expedition claimed to be the first to take a camera and so presumably was the first to photograph an iceberg. A darkroom was installed on the ship. This marks a pivotal point in Antarctic image-making because it denotes the beginning of a new phase of picture-making which has come to dominate the depiction of the Antarctic. Photography was, at that stage, not suitable for action shots or scientific recording, as their wet plate cameras used slow emulsions, requiring subjects to remain still. One group portrait photograph of scientific personnel from the Royal Society with some of the *Challenger* scientists demonstrates this point, as several of the faces are blurred indicating that they have moved.⁵⁰ Codling has found little evidence of photographic equipment but attributes the possible reason to the fact that two photographers left the ship during the voyage and had to be replaced. She tells of the training scheme which prepared photographers for taking photographs on voyages but says: 'No details have been found of the cameras used on the *Challenger* and the only records that exist refer to the various chemicals, albuminised paper and glass plates. Consequently it is not possible to assess how much tolerance of movement there was when taking photographs on board ship.' She indicates that only 3% were taken from the ship and that they indicate calm sea. They were also available for the crew to buy.⁵¹

Codling indicates that photography in the Arctic was well established, the earliest photographic images in the Arctic being recorded on the expedition of Belcher (1852-54) in his search for Sir John Franklin, lost on a voyage aiming to discover the North-west Passage. She mentions the Bradford expedition (1869) in Greenland where 300-400 glass plates were exposed and that oil paintings were later made by Bradford

⁵⁰ Rice [2000] pp 294-296.

⁵¹ Codling [1997] pp 195-197.

from these photographs.⁵² So it is evident that although the art of photography was still in its infancy, the *Challenger* did have some precedent to follow.

However, despite the new medium of photography enabling the production of more immediate and visually accurate pictures, imagination, in the form of re-interpretation still plays a part. A drawing published in the *Illustrated London News* and depicting a ship in ice floes, is totally fictional (although obviously a construct from various sketches).⁵³ The 'imaging and imagining' described by Bernard Smith is evident once again. Codling writes: 'The *Challenger* voyage was one of the first major expeditions to be regularly reported in the home press', and tells us that engravings were made from the information sent from the voyage 'presumably prepared by the journal's own staff'.⁵⁴ She discusses the anomalies that appear in various images such as the rounding of icebergs, giving them a more Arctic shape, the engravers being more used to the Arctic forms. Southern icebergs are mostly flat-topped tabulars which have broken off from ice sheet.⁵⁵ And she notes in the amateur work of Benjamin Shephard, a cooper and 'a true man of sail' on board *Challenger*, that he has omitted drawing the stack or funnel (of which he would maybe disapprove).⁵⁶ Further evidence of the interaction between photographer, painter and engraver, and the re-interpretation and/or romanticising for dramatic effect, is demonstrated by Codling in the colophon, (a small descriptive illustration often used at the end of a section or chapter), of the ship and iceberg. On the same page she shows a photograph of an iceberg, below

⁵² Codling [1997] p 206. Codling quotes Wamsley, D. & Barr, W. 'Early Photographers of the Arctic' *Polar Record* 32: 183 pp 295-316.

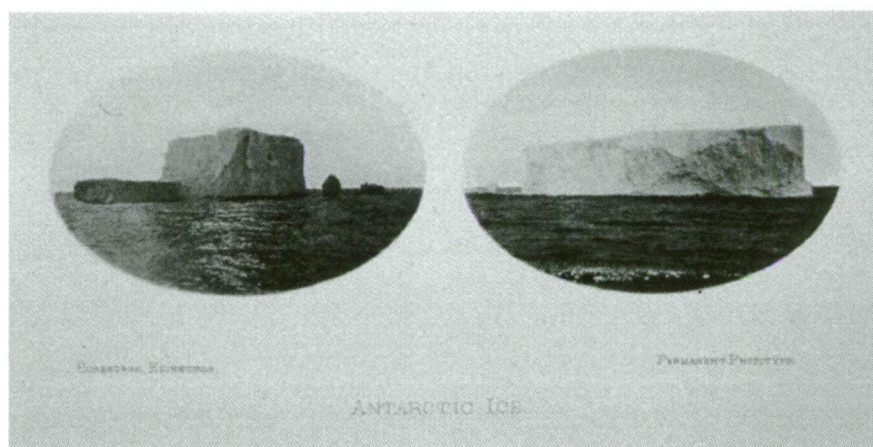
⁵³ This illustration with this information was on display at the *Voyages of Discovery* exhibition, Museum of Natural History, London, 1999.

⁵⁴ Codling [1997] p 200.

⁵⁵ Codling [1997] p 201.

⁵⁶ Codling [1997] p 195. Codling cites Stewart, H.B. & Henderson, J.W. (eds) *Challenger Sketchbook: B. Shephard's Sketchbook of the HMS Challenger Expedition, 1872-1874* Philadelphia, Philadelphia Maritime Museum, 1972, Introduction.

which is a watercolour of the same berg fronted by the *Challenger* under sail, heeling over and moving (unrealistically under the circumstances) at some speed, and below this is the printed colophon itself. Codling is probably quite right in her assumption that this is a composite of ship and iceberg presented 'to provide a triumphant ending to the chapter which chronicled a successful voyage in dangerous waters' and giving it 'an imaginary artistic flourish'.⁵⁷



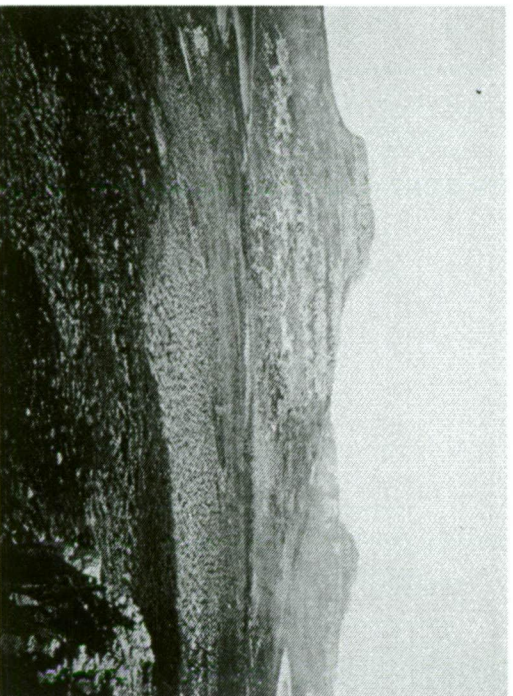
38. *Antarctic Ice* by a member of the *Challenger* Expedition, 1873, photographs (permanent phototype) published in *Report...of the Challenger*, 1882-25.

Two photographs of icebergs, possibly some of the first ever taken, are in an oval format - quite incongruous at first glance. These cosy, cameo-like photographs contain the images of the huge tabular bergs which float dangerously in the icy waters of the vast Southern Ocean. The elliptical edge of the photograph encloses the subject matter and shuts out the outside world with its artificially-shaped boundary. They are treated like small portraits and their cosy, harmonious shape makes a direct link between the known and the unknown, the containment of the images enabling them to be incorporated into Victorian life. There is no sense whatever of the vastness of the ocean or even the scale of the icebergs. These two oval images mounted together create the

⁵⁷ Codling [1997] p 202.

impression of looking through portholes or binoculars. They are captioned below with the words *Horsburgh, Edinburgh, Permanent Phototype*, and the title *Antarctic Ice*. The photo on the left (titled 'the target iceberg' in the *Narrative* woodcut),⁵⁸ is reproduced in the original rectangular shape in the book *Voyages of Discovery*. In a fascinating raw state, it shows very light and very dark inkblot-like splotches which are thus explained: 'The wave-like pattern at the bottom is not water but was caused by the chemical masking agent used in development.'⁵⁹

The study of icebergs was important, not only for their awesome beauty and inherent sense of danger, but because they were found by scientists to carry rocks from a place further south, thus providing tangible evidence of the existence of a continent, this long-imagined land mass. The 'edge' was floating out to meet them as fragments embedded in icebergs which had calved from an ice shelf or glacier.



39. *Kerguelen Island plains* 1873, photograph by member of *Challenger* expedition, published in *Report...of the Challenger*, 1882-25.

⁵⁸ Codling [1997] pp 197 (photograph) 199. Codling cites this as being the target iceberg from the *Report Narrative*: Thomson, Sir C. W. & Murray, J. *Report on the scientific results of the voyage of HMS Challenger during the years 1873-76: Narrative of the cruise: Volume 1, parts 1 and 2*. New York, Johnson Reprint Corporation, 1885/1965 plate XIIa (photograph) and p 402 (woodcut). The iceberg was fired at from the ship.

⁵⁹ Rice [2000] pp 300, 301.

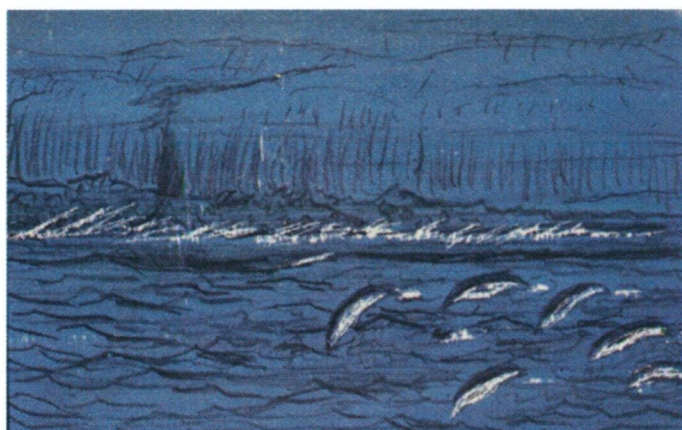
Contrasting with the 'cameo' iceberg images is a photograph of *Kerguelen Island plains* which depicts the vastness of plains and mountains of these sub-Antarctic islands, where the expedition spent a month establishing an observatory and conducting scientific pursuits. This photo shows a wide sweep of snowy-textured landscape which foreshadow Frank Hurley's South Georgia landscapes over forty years later.



40. *Royal penguin, a common bird on Macquarie Island, in 1873 lithograph from voyage, Challenger expedition, published in Report...of the Challenger, 1882-25.*

The wonderful varieties of penguin found in the sub-Antarctic are illustrated in the *Challenger Report*, some with colourful feather crests, and the adults are shown with their chicks - depicting the biological information required but with a delicacy of observation and skill which transcends the mechanically drawn record. The penguins and other birds are shown in the setting of their environment and are beautifully coloured to create as full a picture of their life as possible. A most interesting sketch by the naturalist Henry Moseley is of Rock Hopper

penguins porpoising - leaping up out of the water and diving in to continually repeat the movement. The naturalists were at first quite puzzled until these strange creatures eventually struggled ashore and revealed themselves to be penguins. Moseley's sketch is a lively rendition of this rhythmic penguin ritual.⁶⁰



41. Henry N Moseley *Rock Hoppers moving through the water like porpoises* 1871-74, drawing on blue card, 5.1 x 9 cm.

Coleridge's *Ancient Mariner*

It is timely to look at a fascinating interaction between art and science, fact and fantasy, concerning the poem, believed to be the first poem about Antarctica. Bernard Smith's thesis is that Coleridge's *The Rime of the Ancient Mariner* was in fact inspired by Cook's astronomer William Wales, either through his storytelling or from his journals. Coleridge was a pupil at Christ's Hospital when Wales was the master of the Mathematical School, elected in 1775, having just returned from the journey on Cook's *Resolution*, where Cook crossed the Antarctic Circle and in a combination of three journeys had circumnavigated Antarctica. Wales - co-navigator, mathematician, astronomer and meteorologist - also had an imaginative appreciation of the awesome sights of the voyage such as waterspouts (painted by Hodges), ice formations and

⁶⁰ Cited and reproduced in Linklater, E. *The Voyage of the Challenger*, John Murray, London, 1972, p 52.

phosphorescent seas. Smith demonstrates the relationship that he perceives between Wales' journal and actual passages in Coleridge's poem. The mental images the poem conjures up are romantic and contain layers of meaning, which allow for various interpretations by scholars. While romantic and spiritual, it is based on fact, set in the Southern Ocean at the mercy of all the elements - the subject of the study by Wales. Smith devotes a whole chapter to the well constructed argument.⁶¹

Of more direct visual concern here, are the images created by Gustave Doré (1832-83), to illustrate Coleridge's poem. Doré, a renowned designer of nineteenth century book illustrations,⁶² made drawings which could be engraved by skilled wood engravers and although he did not go to the Antarctic, he did make a series of illustrations for *The Rime of the Ancient Mariner* which was published in 1878. The poem was first published in 1798.⁶³

The copy of the *Ancient Mariner* referred to in this thesis is that which is held in the Bibliothèque Nationale, in Paris. This large handsome folio edition with gilded title, *La Chanson du Vieux Marin*, printed on red leather spine, contains the full poem in English accompanied by thirty-eight plates, each of these engravings complemented with the relevant lines of the poem printed below. In addition are two engravings, an oval one on the frontispiece and a circular one on the title page. Usually, on the engravings, the signature of Doré appears on the left, and the engraver's name, which varies from plate to plate, appears on the right. Smaller illustrations also appear throughout. The

⁶¹ Smith [1992] discusses this pp x, xi and pp 135-171.

⁶² Doré was internationally famous as a designer of wood-engraved book illustrations for famous literary figures. Highlights of his work are illustrations for Dante's *Inferno*, 'the Doré Bible' and 'engravings of London life'. See Murray, Peter and Linda A *Dictionary of Art and Artists* Middlesex, Penguin Books, Third edition, 1972.

⁶³ For full details of subsequent publications see Coleridge, Ernest Hartley (ed) *The Poems of Samuel Taylor Coleridge* London, Oxford University Press, (first published in 1912) 1960.

whole poem is printed with annotations in the margin, summarising the story in prose.

The poem, in the form of a story told to wedding guests by an old sailor, refers to Antarctica or Antarctic regions in that the ship voyages there and on its return voyage is followed by the spirit of the South Pole. The poem demonstrates a nineteenth century attitude to morality with its clear delineation of virtues and vices. The virtues are personified - spirits are metaphors for goodness, evil, and destruction.



42. Gustave Doré *The ice was here, the ice was there / The ice was all around* 1876 (published in 1878) as reproduced in Crossley, Louise *Explore Antarctica*.

The engravings are large and the technique of the engraver (not so visible in smaller book reproductions) can be clearly seen - the particular character of the medium which differentiates it from other mediums such as paint or pencil. The repetitive parallel lines of the hatching used to describe form, gives a veil, or shroud-like effect, looking like cheesecloth, which is particularly suited to expressing the translucence of ice, and is most effective when light lines are drawn on

a dark surface background when depicting water. The 'cheesecloth shroud' creates a mysterious fantasy effect which suits the atmosphere of the story. It is most evident in the picture with the following text:

And now there came both mist and snow,
And it grew wondrous cold.

There is a pattern of dots which represent snowflakes and it is as if we see the scene through a curtain. The human figures gesture with outstretched arms - personifications of awe and worship in the presence of Nature. In another illustration, for the line:

It ate the food it ne'er had eat

the engraved lines are cross-hatched in an open weave, and the scene looks like a stage setting with hanging see-through curtains. The albatross has a dodo quality. The birds and animals in many of the illustrations appear to be hybrids and whether this is intentional, or whether it is because Doré and the engravers are more familiar with the Arctic and have only received second-hand reports of Antarctic regions, it doesn't matter. It all helps to create a weird air of mystery, of the inexplicable spiritual forces of God and Nature. In one picture the seals appear as a strange cross between seal, sheep and polar bears. Much has been written about the *Ancient Mariner*. The poem is derived from Arctic and Antarctic information, however, Smith has long believed that the essential source of material for the poem emanates from Coleridge's connection with William Wales, Cook's astronomer on his second voyage (1772-75), and Smith's convincing and carefully constructed argument for this, makes fascinating reading.

The ice was here, the ice was there,
The ice was all around.

These lines are illustrated in an engraving by Jonnard to Doré's design. It has become an icon of Antarctica - a stage-like representation of a ghostly white ship, dripping with icicles, centrally placed to capture our attention, in an aura of darkness. Above this is the white albatross, dual symbol of hope and doom. A lunar arc ('glimmered the white moonshine'), crowns the scene, its semi-circle curving through a light and snowy sky. The central ship is enclosed, almost trapped by ice cliffs and floating bergs which drip with stalactites, their thickened engraved lines instilling the image with an extra coldness which is transmitted to the viewer. The eeriness is largely created by the veil of horizontal parallel lines of the engraving, lines which as previously mentioned, lose their impact, in smaller reproductions. The illustrations complement and enhance the poetry.

Doré's interpretation of the poem is an intriguing extension of Coleridge's fact and fantasy, made all the more imaginative because he hasn't been there. It is, as Kevin Todd (working in the twentieth century) also sees it - a place in the mind.

Fin de siècle: Belgian Gerlache and British whalers; Bull, Borchgrevink and the momentous landing

Between the successful British expeditions of Ross in *Erebus* and *Terror* (1839-43), and the equally successful Nares expedition in the *Challenger* (1872-76), there is a gap of nearly thirty years. After Ross' expedition, in the mid-nineteenth century there is a lack of interest in Antarctica as an area for territorial expansion or colonisation, and simultaneously a decline in the whaling industry, the latter being the result of a dwindling supply of the most useful right and sperm whales, and the increased use of petroleum oil in Europe. Scientific and whaling-sealing voyages had all previously resulted in important exploration and discovery. Two significant voyages then occur in the eighteen-nineties - one an entrepreneurial whaling venture, seeking new

breeding grounds for the capture of right whale,⁶⁴ which includes the Norwegian, Borchgrevink (an Australian resident), and a little later, a voyage of discovery by the Belgian explorer, Gerlache, who is inspired by the Sixth International Geographic Congress (1895), convened with the aim of reviving interest in Antarctic exploration.

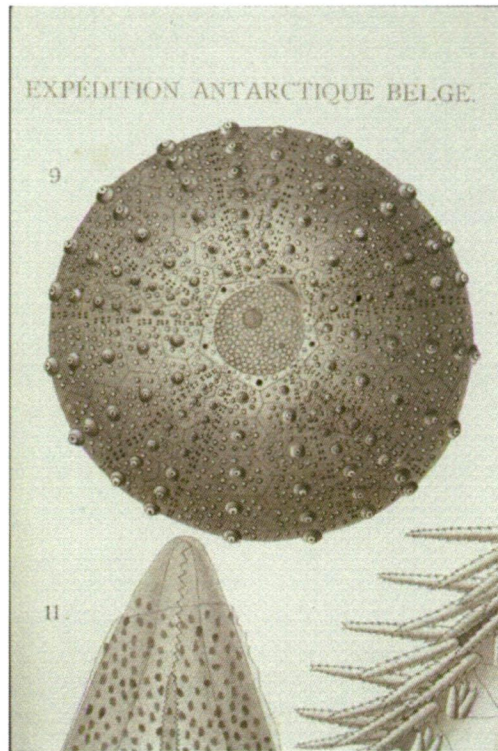
On the Belgian Antarctic Expedition (1897-99), led by Belgian, Adrien Victor Joseph de Gerlache in *Belgica*, an edge of a different kind was experienced. It was a fateful trip; the ship became trapped in the ice and the men, forced to winter in the Antarctic, were driven to a psychological edge - the edge of insanity, always a danger in the long months of darkness in the Antarctic winter. But like the *Challenger* expedition, the photos were some of the earliest taken in Antarctica, and it is recorded that three hundred were taken on one day.⁶⁵ This indicates the inspiring nature of the Antarctic environment which still fascinates the photographer-visitor. On board the *Belgica*, gaining valuable experience, was the young Roald Amundsen sailing as an unpaid member of the expedition. Amundsen later executes his famously successful assault on the South Pole.

Specimens of natural science were collected from the voyage, and one impressive engraving is that of an *Antarctic sea urchin shell* - a detail of a larger arrangement of images. This mandala-like specimen assumes a metallic look, resembling a patterned shield or strange cosmic spaceship. The lines of little raised stud-like forms fan out from a central circular shape beside dual tracks of tiny holes, and fine lined geometric shapes knit together like paving; tiny seed-like forms dot the surface, and crowd the central circle. The engraving, while presenting

⁶⁴ Reader's Digest [1985] p 129 states that although the voyage was a commercial failure there was much value in the 'geographical findings, and with the geological and botanical specimens collected'.

⁶⁵ Cited in Martin [1996] p 107. Endnote p 157: Cook, Frederick, *Through the first Antarctic night, 1898-1899, a narrative of the Belgica*, London, Heinemann, 1900, p 145.

meticulous scientific detail, celebrates the incredible patterns of nature and the sea urchin assumes a presence of its own.



43. *Sterechinus antarcticus* (Antarctic sea urchin shell) by a member of the *Belgica* expedition 1897-99, engraving, 33 x 26.5cm (plate size) published in *Expédition Antarctique Belge, Le voyage du S.Y. Belgica* 1901.

The long search to find and touch the mainland edge of an imagined Antarctic continent, appears to end with the landing at Cape Adare in Victoria Land on 24 January, 1895 by seven men from the steam whaler *Antarctic*, led by manager Norwegian businessman Henryk Johan Bull and captained by Captain Kristensen. This is the first confirmed landing on the Antarctic continent outside the peninsula. The honour of the very first person to step ashore was disputed by three people,⁶⁶ and is the subject of a painting by one of them, made as proof of his claim.

⁶⁶ Reader's Digest [1985] p 129. This account of the voyage (including the details of the landing) is informative and should be read in conjunction with Borchgrevink's full and quite vigorous account of the voyage. See the article: Borchgrevink, C E 'The First Landing on the Antarctic Continent' *The Century Magazine* Vol LI New Series Vol XXIX, November 1895, to April 1896 (pp 432-449). The account is introduced by Greely, A W: 'Borchgrevink and Antarctic Exploration', pp 431, 432.



44. Carsten Borchgrevink *The First Landing on Victoria Land* depicting the event, 24 January 1895, watercolour drawing, published in *The Century Magazine* 1895-1896.

Carsten Egeberg Borchgrevink, Norwegian born, but resident Australian teacher/scientist, was taken on board as a 'seal-shooter and seaman, and one who would be ready to cure skins'.⁶⁷ He also made sketches and paintings, which illustrated his account of the voyage in *The Century Magazine*, one of them substantiating his claim to be first ashore, by the portrayal of himself stepping out of a crowded lifeboat into the water. The painting, skilfully composed, with a sense of pictorial drama, depicts people well-clad for the cold. Two of them, standing - one in the bow, holding the oar ready to steady the boat, and the other in the stern - look askance at him while the four rowers (as Borchgrevink states) prepare to pull in the oars. The painting which appears to be a watercolour, is naturalistic in style, the choppy, foam-topped waves being competently painted. In the distance between Borchgrevink and the man in the stern, the small distant shape of their ship *Antarctic* can be seen. The captain in his journal states that he was first ashore; a New Zealand crewman has always maintained that he jumped out first to steady the boat, and Borchgrevink's account is as follows:

⁶⁷ Borchgrevink *The Century Magazine* [1895-96] p 433.

I do not know whether it was the desire to catch the jelly-fish (seen in the shallows), or from a strong desire to be the first man to put foot on this *terra incognita*, but as soon as the order was given to stop pulling the oars, I jumped over the side of the boat. I thus killed two birds with one stone, being the first man on shore, and relieving the boat of my weight, thus enabling her to approach land near enough to allow the captain to jump ashore dry-shod.⁶⁸

This bizarre anecdotal painting emits a visual and emotional tension between the three light-toned faces of the two standing figures and Borchgrevink. The two men, one in the bow, and the other in the stern, are darting surprised and accusing looks at Borchgrevink, who is suspended mid-air, about to splash into the water. The whole scenario is reminiscent of the 'ship of fools'. It is amusing that such an image, which by its nature, is a subjective rendering of events, should be left to posterity as Borchgrevink's 'proof' of his being the first to land. And the arrogance reflected in this singular determination to make his point, indicates perhaps, the reason for the British attitude to his exploits which conflicted with their own agenda in the planning of national expeditions.

On the first trip, Borchgrevink discovered a lichen - the first signs of vegetable life on the continent. This achievement, and the vision of further potential for Antarctic exploration in steam powered ships, impressed A.W. Greely who heard Borchgrevink's address delivered in July 1895 at the Sixth International Geographic Congress in London. In *The Century Magazine* Greely writes an introductory essay to the Borchgrevink account. And surprisingly, he describes Borchgrevink as 'of modest mien' and that 'The intelligent audience note his retiring and impersonal disposition...'⁶⁹ Not everyone held that view. Dr. H. R. Mill is quoted as saying:

⁶⁸ Borchgrevink *The Century Magazine* [1895-1896] p 441. Also quoted in Reader's Digest [1985] p 129.

⁶⁹ Greely, A. W. 'Borchgrevink and Antarctic Exploration' *The Century Magazine* [1895-96] p 430.

His blunt manner and abrupt speech stirred the academic discussions with a fresh breeze of realism. No one liked Borchgrevink very much at the time, but he had a dynamic quality and a set purpose to get out again to the unknown South that struck some of us as boding well for exploration.⁷⁰

It is obvious however, that the address did make an impression at the Congress and eventually, after some rejections, in 1898, Borchgrevink mounted his own privately sponsored expedition, which again headed south.



45. Jan Senbergs *Borchgrevink's Foot* 1987-8, acrylic on linen canvas, 197 x 256 cm.

The narrative image of the landing certainly made an impression on Jan Senbergs who visited Antarctica in 1987; he researched the Borchgrevink stories, finding him a real character, a 'maverick' and an 'outsider' whose achievements have been underrated. Senbergs made an acrylic painting as a delightful spoof of the Borchgrevink watercolour. A modern day artist steps out of the boat clutching a paintbox or sketchbook under his arm, camera slung round his neck, but the right foot is absolutely enormous, making a humorous satirical statement about the significance of the first step on the continent. The red ship *Icebird* is on the horizon like the *Antarctic* in the distance in Borchgrevink's painting. Essentially it is a kind of quirky satirical homage to Borchgrevink. He also painted Borchgrevink enjoying a recreational excursion (jolly) in his kayak. Senbergs' work, including

⁷⁰ Reader's Digest [1985] p 135.

his thoughts on this historic image, will be fully discussed in Chapter 3, which deals with the contemporary Antarctic artists.



46. Jan Senbergs Borchgrevink's *Kayak Jolly* 1988, acrylic on linen canvas, 151 x 213 cm.

Other illustrative works which appear in 'The First Landing' article, depict aspects of the voyage. Borchgrevink recorded a descriptive scene of the proclamation ceremony - a sequel to the landing scene at Cape Adare - with the seven men on the beach, one waving a stick at a whole colony of penguins, a pole supporting a box showing the Norwegian colours (painted by Borchgrevink) and the lifeboat floating at the water's edge. Another picture shows him climbing the highest peak on Possession Island, wearing knee breeches and carrying a staff in his right hand, with rifle slung over shoulder; he looks the epitome of nineteenth century romantic traveller in the European Alps.⁷¹

Borchgrevink's expedition 'The British Antarctic Expedition, 1898-1900', sailing in the *Southern Cross* became the first to winter on the Antarctic continent at Cape Adare. They also sledged inland to a point further south than anyone else had reached. But 'Borchgrevink was opportunistic and given to egotistic exaggeration, and he was not liked in England where the importance of his expedition went unrecognised for over 30 years'.⁷² Sir Clements Markham was planning the Scott

⁷¹ In *The Century Magazine* [1895-96] these images are all captioned with as 'drawn by the author' but this may be a general term as some at least appear to be watercolour drawings.

⁷² Reader's Digest [1985] p 300.

expedition, heralding a new era - the Heroic Era of Antarctic exploration.

A recurrent theme throughout this chapter has been the explorers' search for the imagined continent - reaching out, circling the southern regions of the globe, making attempts to penetrate the surrounding pack ice, aiming to discover and land on the edge of mainland Antarctica. The art of the period, from the time of Cook's voyages until the end of the nineteenth century, is characterised by a symbiotic relationship, not only with science, but with history and politics.

Commercialism is the reason for the sealing and whaling expeditions, whose captains also made important geographical discoveries; the competitive, nationalistic desire to claim new lands indicates a political desire for power, but the predominant driving force behind the creation of images in this period, is a passionate intellectual, and sometimes romantic curiosity - to explore and discover, to extend the boundaries of human knowledge and experience. The classification system of Linnaeus is a strong influence on biologists, especially botanists and some of the finest work is created by Joseph Dalton Hooker and his lithographers, whose illustrations are imbued with a subtle sense of poetry - revealing an artistic appreciation of the plants which goes beyond the mere factual recording of it. The Dumont d'Urville and Wilkes expeditions likewise have produced superb engravings which marry information and artistry, thus bequeathing to posterity scientific illustrations of the highest standard. The best of William Hodges' watercolours are light, airy evocations of the Southern Ocean, its islands and 'ice islands' or icebergs, these may well have influenced the course of Impressionism in Europe as Bernard Smith suggests. And throughout the chapter is the persistent thread of 'imaging and imagining'. The original works made *in situ* from empirical

observation, are then interpreted according to past experience and the degree of careful observation by the engraver or lithographer. Doré's 'imagining' - expressed so vividly in the engravings which illustrate Coleridge's poem has its roots in the second voyage of Cook. The new medium of photography is exemplified by the fascinating textured, tonal images in black and white, made on the *Challenger* expedition; this new medium will later exert a dominant influence on Antarctic image-making. And the *Challenger* engravings are exquisitely crafted.

These are the artistic highlights of the period but important also are the amateur illustrations such as those of John Edward Davis which indicate a 'cultural clinging' to 'Home' in the bizarre gentleman's attire worn on the ice, and the expressive visual account of naturalist Moseley's rockhopper penguins porpoising. Moseley's drawing and Weddell's amateur stiff seal, (mistakenly titled as sea leopard), are vitally important as these probably represent the very first recording of these creatures and their behaviour.

So the journey of the 'Antarctic eye' is traced from the ancient Greeks' imaginary visual concepts of the southern continent, recorded in maps of Ptolemy (c 150 AD), re-interpreted in the 15th century, and gradually added to, as the coastlines of the southern lands were discovered and charted. The view is from above; the map is by nature a flat rendition of factual geographic information, but they are embellished with sometimes three-dimensional figures - part fact, part imagination. Then the 'eye' observes new coastlines; topographical panoramas and side elevations of coastlines are recorded, and the 'close-focus' images are created to express exciting new flora and fauna, from large seals to the minutiae of small seeds. It is a factual eye, recording visual information for posterity, but as in the case of Hodges or Hooker, and others, the created images express an artistry which transmits their sense of discovery to the viewer.

Chapter 2

Light and Darkness

The images of the Heroic Era

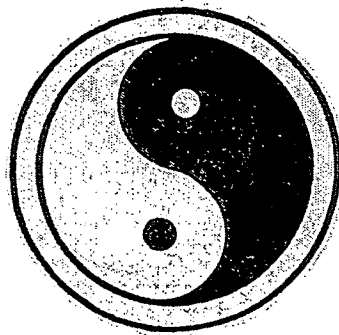
At the turn of the century, the British embarked upon a memorable period of exploration, discovery and research in the Far South. The 'British Antarctic Expedition, 1898-1900', led by Borchgrevink, had been the first party to winter on the Antarctic continent, and they had also sledged further south than any previous party. But Borchgrevink's achievements were largely ignored by the British bureaucracy. Led by Sir Clements Markham, they were busy preparing for ^{the} National Antarctic Expedition, the first of the great British expeditions which heralded the period now known as the Heroic Era of exploration.¹

The path charted by the image-makers, and foretold by the photographs made on *Challenger*, is influenced by the continuing development of the camera, and the still relatively new medium of photography. Some of these images have become highly evocative Antarctic icons, known to a very wide public audience. Herbert George Ponting (1870-1935) stood inside an ice cave, photographing the view looking both *at* the cave entrance, its tilted oval frame, fringed with icicles, and *through* the entrance to the distant ship. And Frank Hurley (1885-1962), photographed the dramatic, leaning, shadowy figures hacking ice near the Cape Denison hut, in a blizzard. These two famous icons, with the aura of harmony and peace on the one hand, and drama and danger on the other, represent two physical extremes of the Antarctic; they inspire two vastly different psychological and emotional responses.

Well known also, are the watercolours of Edward Wilson (1872-1912)

¹ Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985, p 137, 144-145.

whose personal visual statements bring eager visitors to the Scott Polar Research Institute at Cambridge, in England. As mentioned by Picture Library Manager, Philippa Smith, some of these visitors find the experience so emotional that they are moved to tears. Why is this so? What is so enthralling about the Antarctic work of Wilson that it produces this reaction? A study of Wilson's images will provide some of the answers. Wilson brings a spiritual element to the images, and a wide range of interests, experiences and skills to the two Antarctic expeditions of Robert Falcon Scott (1901-04 and 1910-13), and while Ponting exploits the medium of photography, Wilson continues to work in the artistic genre of the previous century - illustrating specimens, landscapes, and excelling at the recording of scientific phenomena imbued with a sense of awe and poetry. Not so well known is the artistic work of Charles Harrisson (1866-1914)) who sailed with Mawson (1911-13). His sketches and watercolours relate in style to those of Wilson. Ernest (later Sir Ernest) Shackleton (1874-1922) assigned the position of expedition artist on two voyages, to George Marston (1882-1940) who also left a legacy of drawings, watercolours and oils.



47. Yin and yang symbol.

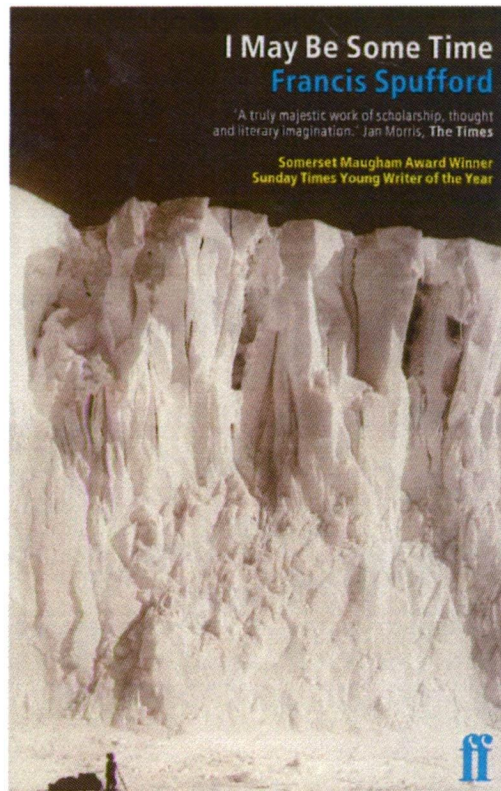
With hindsight, the ancient Chinese Taoist symbol of yin and yang may well represent the Heroic Era; it is all there - light and dark, fire and ice, success and failure, conquest and loss, bravery and cowardice, love and hate, experience and inexperience, humility and pompousness, striving and slackness, knowledge and ignorance. They are in fact, two

sides of the same coin. Connections, actual and psychological are made between the Northland and Southland (Europe and Antarctica) the known and the unknown; and the whole era with its intrepid expeditions presents a complex human drama of Tolstoyan or Shakespearean proportions. The edge of the continent, once discovered, is now at a stage of settlement and a new 'edge', the edge of human endurance, is pushed to its limits and beyond, in the insatiable desire to reach the South Pole and to further explore this, the last continent to be discovered.

The story is complex partly because the view has changed with the passage of time. The nationalistic, moralistic stance of the Edwardians is still valid but appears tunnel-like in its vision with the wisdom of hindsight. Captain Robert Falcon Scott, leader of the ill-fated British South Pole expedition, was idolised by an adoring British public and elevated to an unrealistic, superhuman status. Roland Huntford, prised the chinks in Scott's armour and slashed his reputation.² Huntford in *Scott and Amundsen* (1979) sees Scott as a flawed character who lacked polar experience, lacked leadership qualities and made poor decisions. Those decisions include small but significant details such as the inadequate storage of paraffin, and the larger issues concerning the use of ponies and man-hauling in preference to using dogs, poor planning of food depots, insistence on the collection of geological specimens and the last minute decision to take a fifth man on the final journey to the Pole. Huntford writes a very detailed and highly readable account which includes a study of aspects which he says were never investigated after the tragedy, and he sees Scott's literary ability as a device used to win over a British public and to justify his own actions. Huntford regards Amundsen as an unfortunate figure, much maligned

² Huntford, Roland *Scott & Amundsen* London, Weidenfeld (first published 1980) first published in Weidenfeld paperback 1993. As mentioned in the Introduction, Huntford's views are controversial.

by a complicated turn of events and the relationships involved - but a great explorer, who was well prepared, well organised and who deserved to achieve his goal. Huntford also edited *The Amundsen Photographs* (1987),³ a book which presents the valuable collection of the amateur photographs taken on the Amundsen expedition.



48. Cover: Spufford, Francis *I May Be Some Time* 1997. Photograph of the Barne Glacier by Herbert Ponting.

A more human approach with its complex shades of grey, is expressed in Francis Spufford's book: *I May Be Some Time: Ice and the English Imagination*.⁴ Spufford with his erudite prose and effusive, ebullient style reconstructs for us the ambience of the Edwardian period and that of the Victorian period which preceded it. His rich, imaginative and well researched material is a stimulating source of background information to the visual images produced at this time. Spufford delves inquisitively beneath the Edwardian facade, explores and contemplates

³ Huntford, Roland (ed) *The Amundsen Photographs* London, Hodder & Stoughton, 1987.

⁴ Spufford, Francis *I May Be Some Time: Ice and the English Imagination* London, Faber and Faber London, 1997.

the mentality of the Edwardians - their awe of Nature and feeling for the sublime, ideas of conquest and defeat and the moral dimension to life's challenges and achievements. Like Simon Schama, author of *Landscape and Memory*,⁵ who sees landscape not merely as visual reality, but existing as a place of the mind, Spufford sees Antarctica as a place of the imagination fuelled by all manner of written accounts and visual illustration.⁶ In support of this view he quotes an interesting insight to Scott's character, and simultaneously, to Edwardian attitudes, filtered through the eyes of Scott's sister Grace Scott:

RFS had no urge towards snow, ice, or that kind of adventure, but he did realise that such an expedition could give the leader great interests and expansion of life with new experiences;...In addition, he felt in himself keenly the call of the vast empty spaces; silence, the beauty of untrodden snow; liberty of thought and action; the wonder of the snow and seeming infinitude of its uninhabited regions whose secrets man had not then pierced, and the hoped-for conquest of raging elements.⁷

By way of illustrating the sublime and the scale of man against Nature, Spufford chooses a photo of the Barne Glacier for the cover of the book and writes a vividly descriptive piece of prose about it. The small man on a sledge is

...but a silhouette inked onto the print, posed there to give an indication of scale, like the small coin placed next to the champion pumpkin, his six-odd feet of height giving the measure of the glacier's hundreds. Then one realises that in the lucid, melodramatic theatre of Ponting's imagination, he is being measured against it in a further sense. The glacier's imperturbable grandeur is being compared to this emblematic man's smallness.⁸

Spufford presents a great deal of varied information; about the wave of new exploration prompted by the need for further sources of whale products (women's corsets and the lighting of London being two of its many uses); he tells of the way in which explorers and sailors were

⁵ Schama, Simon *Landscape and Memory* London, Fontana, 1996.

⁶ Spufford, Francis [1997] p 46.

⁷ Cited by Spufford [1997] p 6, with reference p 342: Grace Scott's narrative of her brother's early life, quoted and paraphrased in Seaver, George *Scott of the Antarctic: A Study in character* London, 1940.

⁸ Spufford [1997] p 37. Note the photo on the cover of Spufford is printed in reverse compared with its source - the Popperfoto collection, as printed in their catalogue.

allowed entry into society and literary circles by reason of their exploits; and he writes about the search for the North-West Passage and other North Pole expeditions which greatly influenced aspects of subsequent Antarctic travel. Eskimoes too had been a most valuable source for study by some explorers and the knowledge gained, was useful for Antarctic survival.

Spufford also comments on the literary influences of the period, some of the most interesting being the writings of J.M Barrie's *Peter Pan* that exemplifies the Edwardian blurring of the line between child and adult. He discusses the idea of 'the male romance' - stories by Stevenson, Kipling and Conrad which replaced a strongly feminine Victorian genre, and wild stories of adventures in jungles and on ships at sea that were written for adults.⁹

This, and much more fascinating information discussed by Spufford,¹⁰ indicates the historical background and the milieu of the visual images of the Antarctic - why the men were there at all, the strong aura of adventure and 'derring-do', and how important was the waiting, watching audience at 'Home'. The images filled a need for the armchair traveller - the strange need to experience drama, whether elation, or fear and terror.

Scott took Wilson as artist on the *Discovery* expedition of 1901-04, but it is particularly interesting to note the influence of Scott on the visual recording of his second voyage of 1910-13. His interest in the arts meant that he sensed the value of good artistic images, for which subsequent generations should be grateful. He was married to sculptor Kathleen Bruce who was well known on the London scene. There are

⁹ Spufford [1997] p 257.

¹⁰ Other influences on the times are discussed throughout the book: Darwinism and the conflict with God; the literature of Poe, Jules Verne, Tennyson, Wordsworth, Dickens, and Mary Shelley's *Frankenstein*.

indications - in journals and other written accounts of the voyage - of his personal interest in Ponting's photography. He, Frank Debenham and others had photography lessons with Ponting¹¹ in his darkroom and he greatly admired Ponting's depiction of people, events and landscapes, created for posterity. Scott's selection of Ponting as 'camera artist' was wise and well rewarded, although he did not, of course, live to see the total, final results of Ponting's work, nor to experience the effect of the images back in England. Scott's last words, written in the tent out on the icy wastes, have immortalised him and his companions, but so too have the images of Ponting immortalised the whole epic of the tragic 1910-13 expedition.

Photographs were processed on the expeditions in darkrooms established by both Ponting and Hurley, but surprisingly, periodicals and a book were also published. The long winter months - four months of darkness in Antarctica - provided the catalyst for creativity, the flowering of the creative spirit under the most difficult of physical conditions. During these periods of darkness, the men - like cloistered medieval monks keeping alight the flame of learning - wrote articles, stories, poems, some of these being lovingly and diligently illustrated. Scott's men have bequeathed us the many issues of the monthly journal/newsletter *South Polar Times*, 'along with a much less intellectual sheet *Blizzard*'¹² and Shackleton's men produced *Aurora Australis*, the first book to be published in Antarctica, in an edition of approximately one hundred copies. The latter is an astonishing achievement given the circumstances. The place of publication and printing is stated on the publisher's page before the preface as 'at the

¹¹ Riffenburgh, Beau and Cruwys, Liz *The Photographs of HG Ponting* London, Discovery Gallery, 1998, p 71.

¹² Shackleton, E H. *Aurora Australis* Facsimile edition Auckland (Originally published by Shackleton at Cape Royds 1908-09) Seto Publishing, 1988, p xi. Cited by Mary P. Goodwin in the Introduction p xxiii: This article was first published in 1979 in *Terra*, the members' magazine of the Natural History Museum Alliance of Los Angeles County.

winter quarters of the British Antarctic Expedition, 1907, during the winter months of April, May, June, July, 1908'...'at the sign of "The Penguins," ' their trade mark being two penguins enclosed by a small square. One cannot help but compare the conditions with that of the well known Penguin publishing house whose logo is a single penguin in an oval frame. Shackleton's publishers in the Cape Royds hut battled the circumstances of a crowded room, the floor awash with melting snow and air choked with fumes of coal and smoky blubber.

The camera, photography and the painted image

Light and darkness also applies to the images made with the camera, a machine reliant upon light to produce pictures which are then developed and printed in darkness. The early period of Antarctic settlement and continental exploration coincides with the rise of photography as a means of recording life in all parts of the world.

The Heroic Era in Antarctica is immortalised by Frank Hurley's and Herbert Ponting's photographs which are mostly black and white with their inherent emphasis on tonal range and contrast, although there was also at that time, some experimentation by both photographers with an early form of colouring and of colour photography. The paintings and drawings made on site, by Edward Wilson, George Marston, and Charles T. Harrison, along with Marston's lithographs and etchings, continue the tradition of the traveller/expedition artist established in the South since the voyages of Cook, but the advent of photography was the beginning of a revolution in the way that Antarctica was depicted. After the Heroic Era the influence of the camera is seen to increase and the documentary photograph gradually dominates Antarctic image-making in the twentieth century, superseding the image made by the direct touch of human hand.

Although in the twentieth century, photography gradually subsumed the practice of painting and drawing in the recording of Antarctic images,

the general history of its development occurred in parallel, and with some overlapping. Some of the early photographers were also painters and there was a distinct interrelationship between painting and photography as described by Jack Cato in his book *The Story of the Camera in Australia*.¹³ He says that a painterly sensibility developed in a move towards the aesthetic and the pictorial movement evolved; atmospheric conditions such as poor weather conditions in landscape photography were turned around to become an asset instead of a liability. Experiments were made with composition and focus - the lens was opened up, resulting in the diffusion of less important objects instead of having the whole composition in sharp focus. Gradually, greater technical advances inspired more creative work in the darkroom and this practice reflects an obvious affinity with painting.

In Antarctica at the beginning of the twentieth century, the painted image was retained as a favoured method of recording alongside photography, its style continuing to be fairly straightforward and representational, as the aim was still to record the visual impressions as accurately as possible. As previously mentioned, Wilson adds a certain poetry to his watercolours which gives them a spiritual dimension. It is interesting to consider the art movements of the time in Europe - the many 'isms' which were developing within the Modernist movement. Impressionism had begun to develop in the 1860s. The Impressionists studied normal everyday scenes and experimented with the observed effects of light and colour, breaking away from the previous classical, idealistic and romantic themes, and paving the way for new ways of representation. The early twentieth century features important art movements such as Cubism, Expressionism and Fauvism. In 1910 and 1911, while Ponting and Hurley were making impressive black and white images in the far south, Matisse, far away in the northern

¹³ Cato, Jack *The Story of the Camera in Australia* Melbourne, Georgian House, First published 1955.

hemisphere was painting his dancers and *Red Studio*. These particular, early twentieth century modern art movements appear to have had no effect at all on the imaging of Antarctica - at this time.

The requirements of recording the landscape, new species and daily activities did not encourage great artistic experimentation, nevertheless there is a modernist aspect in the effects of light and colour in the paintings of Wilson, and in the ordinary nature of the subject matter - such as that of the men and their daily activities - which is captured on camera by Ponting and Hurley. The medium of photography with its sometimes flattened, condensed perspective and cropping of compositions, reveals itself to be naturally modernist in some respects. American photography of the early twentieth century reveals an emerging interest in shapes and forms for their own sake - the aesthetics of abstraction - which were practised and fostered by Alfred Stieglitz. Stieglitz promoted the work of both photographers and painters, and he began publishing his magazine *Camerawork* in 1908.¹⁴ It was about this time that Ponting was establishing his career; it is known that he was in India in 1905 and 1906, and in Japan in 1910, just before he went to the Antarctic. By this stage he was a fully acclaimed professional photographer - photojournalist extraordinaire.

The camera captures an image instantaneously, which is certainly an advantage in a hostile climate, and it rapidly became the main instrument for representation of images. Despite the obvious later developments in colour photography, and its suitability for the expression of the surprising diversity of ice colours, the black and white photographs of Ponting and Hurley have never been surpassed. Black, white, and a subtle range of greys capture the dangerous range of moods which are characteristic of this most extreme climate.

¹⁴ Godden, Christine 'Photography in the Australian Art Scene' *Art and Australia* 18: 2, 1980, p 176.

The reason for the camera's extensive use, in preference to the artist's rendition of landscape and human activity in Antarctica, is obvious; it is easier to aim at the subject, frame it with a good eye for an interesting angle, and to click the shutter. The development of the film takes place in sheltered indoor conditions. The watercolour artist takes longer to gain the same information and can suffer great bodily discomfort from the problems of remaining stationary in freezing temperatures, as well as in trying to prevent the water from freezing.

However, cameras in Antarctica (even those of today which have the benefits of high technology), do present problems, such as vulnerability to the cold. The camera must be kept warm or batteries can freeze, as many a tourist or expeditioner will testify. Fingers can easily be frostbitten if the metal parts are touched when outside in the cold. And nearly a century ago, in the Heroic Age, on the first ascent of Mt. Erebus, Professor Edgeworth David wrote an article in the book *Aurora Australis* (mentioned earlier, published by Shackleton and his men). He comments: 'There was considerable difficulty in taking photographs on Erebus, owing to the focal plane of the camera having become frozen.'¹⁵ Later, in the shelter of the hut, George Marston, who was not on the expedition, made a lithograph, obviously from the account of the adventure given to him by those on the climb. He depicts the party at the summit, looking into the crater, thus evoking the atmosphere in celebration of this feat. There is a place for each medium to make its own statement.

Early in the twentieth century most cameras were quite cumbersome and heavy. Ponting's large format cameras often had ten lenses which allowed him great versatility, thus assisting him to achieve the superb

¹⁵ David, T W Edgeworth, 'The Ascent of Mount Erebus', in Shackleton, E H *Aurora Australis* Facsimile (Original 1907-09) Facsimile 1988, no pagination, opposite illustration *At the Edge of the Crater*.

quality of his shots. He was also fastidious in the darkroom, but had to watch that the water did not freeze when he was developing. And condensation was a problem in the hut. The weight and volume of the equipment meant that Scott would not allow Ponting to go on the final journey to the Pole, when space for food was at a premium. Small box cameras were available in 1900 for the amateur but professionals used the large format with glass plates. The process was slow and required portrait subjects to sit very still. Because of the weight problem, Hurley, on Shackleton's *Endurance* voyage (1914-16) was forced to jettison cameras and many glass plates after the *Endurance* sank. Fortunately for the sake of history, he was able to take a small Vest Pocket Kodak camera, with which he recorded many invaluable shots of the last part of their desperate journey to safety.

Herbert George Ponting (1870-1935)

Herbert George Ponting, son of a banker, was born in Salisbury, England, in 1870; he gave up an early career in banking, and travelled to the United States to experience farming, cattle ranching, and goldmining. In 1900 he took up photography, mastering its discipline and methods including the stereoscopic process, which creates a three dimensional effect using two images taken simultaneously. He gained experience in a wide variety of places, beginning as a war correspondent in the Russo- Japanese and Spanish-American wars. Ponting left his family in California in order to pursue his career and never returned.¹⁶ He travelled to India, China and Japan before going to Antarctica in 1910 at thirty nine years of age.

In 1999, an exciting exhibition of *Ponting's Photographs* was shown at

¹⁶ Riffenburgh, and Cruwys [1998] p 15.

the Oates Museum, in Selborne, England.¹⁷ It was an appropriate venue, as it houses memorabilia of the Oates family, of whom the most famous is Captain Lawrence Oates (1880-1912). 'Titus' Oates was, with Ponting, a member of the famous ill-fated Scott expedition (1910-13), and is remembered for his tragic words 'I'm just going outside, and I may be some time,' before he stepped outside in the snow, to meet his death. The flyer for the show features a detail of Ponting's black and white photograph of Oates with four of the ponies in his care.



49. Photograph of HG Ponting - camera artist as reproduced in the Popperfoto catalogue *The Photographs of HG Ponting: Japan, China and India* 1998.

Ponting was appointed as photographer to Scott's *Terra Nova* Antarctic expedition (1910-13). Calling himself a 'camera artist' (and he is

¹⁷ The Oates Museum is part of *The Wakzs*, Gilbert White's house in Selborne, Hampshire, England. Robert Washington Oates wished to house the memorabilia of his family and came forward to assist financially when insufficient money was raised for the purchase of the Gilbert White house. The house now presents two museums: the Oates Museum and the Gilbert White Museum. The Reverend Gilbert White was an important eighteenth century naturalist. (Information from a small leaflet *Gilbert White's House & The Oates Museum: Guide*) n.d n.p.

certainly one of the early pioneers of art photography as opposed to being a mere recorder of scenes and events), Ponting had already established his career and was widely travelled. At the Oates Museum, not only was the Antarctic work on display, but in a nearby room, images from Ponting's earlier travels in Japan, China and India were shown, enabling the viewer to have a retrospective view of Ponting's oeuvre. It allowed for a study of the photographs which led to his Antarctic images, considered to be his finest, and indeed some of the finest Antarctic images ever produced. The impressive collection with its large prints, allowed easy reading of their descriptive subject matter and appreciation of their excellent craftsmanship: the formal values such as composition and tone.

Two catalogues of fine art prints were published in limited editions. They were produced from new archive negatives made from Ponting's original glass plates. Titled *The Photographs of HG Ponting*, one is subtitled *Japan, China and India*, and the other *Scott's Last Expedition to the Antarctic*.¹⁸ The catalogues indicate the large size of the prints (406 x 508 mm) and that they are printed on fibre paper. It is interesting to note the increased public demand for Ponting's work in the late nineteen nineties, especially after a lull of half a century. The lack of interest in this period is due largely to world events such as the decline in the power of the British Empire, and two world wars, all of which claimed the public interest, rather than the adventurous and scientific exploits of explorers. The Antarctic catalogue images were published

¹⁸ *The Photographs of HG Ponting: Scott's Last Expedition to the Antarctic*. A limited edition (400) of 20 hand-finished photographic prints from the archive of Captain Scott's 1910-13 expedition to the Antarctic, using the original negatives by HG Ponting. Copyright: Popperfoto 1996, London, Discovery Gallery [joint publication 1997] and *The Photographs of HG Ponting: Japan, China and India*: A fine art limited edition (400) of 20 photographic prints, using the original glass plate negatives. Copyright Popperfoto. London, Discovery Gallery (The Traveller's Gallery) 1998 [no date of joint publication].

first (1997) and their success then led to the publication of the Eastern images other a year or so later.¹⁹

Yet another indication of a renewed interest in Ponting's work is the publication, also by Discovery Gallery, in 1998, of *The Photographs of Ponting*, a classy, beautifully designed book written by experienced polar researchers Beau Riffenburgh and Liz Cruwys. In the manner of the exhibition at the Oates Museum, the book illustrates images from the various stages of Ponting's development and gives fascinating historical detail on his oeuvre. The excellent quality of the reproductions enables the excitement generated by the originals to be communicated to the reader/viewer. And there is a re-publication (not a facsimile) of Ponting's book *The Great White South* with particular attention given to the photographs.²⁰ An excellent book published nearly twenty years before (in 1979) is *Antarctic Photographs 1910-1916: Herbert Ponting & Frank Hurley* where Jennie Boddington discusses the relevant historical background, the photographers themselves and their methods of work, emphasising their valuable artistic contribution. Her introductory essay is followed by a series of large black and white plates of the work of Ponting and Hurley and the work itself speaks strongly to the viewer. The methodology in this thesis though, is to scrutinise the images themselves more closely; to study them from an artistic standpoint, rather than primarily from a historical point of view; to look at the craft of the picture-making; and to discuss their interpretive aspects. The interesting anecdotal and historical focus of Antarctic literature in general has omitted to do this.

¹⁹ Fortuitously the whole Ponting collection has been maintained intact, due to its purchase from the estate in 1935 by Paul Popper, the subsequent purchase of the Popperfoto library by Bob Thomas, and the archivally appropriate storage now given to the Ponting material. The two catalogues of prints were published jointly by Popperfoto and Discovery Gallery.

²⁰ Ponting, Herbert G *The Great White South* London, Discovery Gallery, 1999.

Ponting's early work in the exhibition at the Oates Museum (and featured in Riffenburgh and Cruwys) foreshadows what is to come in Antarctica. The photograph, *The Japanese High command in Manchuria* reveals an interest in portraiture, where each person has his own identity within the group, achieved by careful light control on the facial features. His risk-taking is demonstrated when he braves the erupting volcano of Mt. Asama and his fastidiousness in getting the best possible view, is revealed in the photograph of him photographing from a ladder near its summit. The Mt Fuji photographs are most impressive with the volcanic, snowcovered cone rising above wooded landscape and gushing waterfalls, or lake and tall wafting grasses. In India crocodiles were enticed with meat on bamboo poles so that Ponting could take stereoscopic photographs of them. Other photographs simply record with sensitivity and careful composition, the life of exotic places far away from England. In the Antarctic tradition of overwinterers, which continues today, he showed some of these images in the form of lantern slides, to the group in the hut, who were an appreciative audience.²¹

On the Antarctic continent, in his passionate desire to achieve the best possible result, Ponting was undaunted by seemingly great difficulties such as frostbite, or a dramatic killer whale attack. A realistic and amusing representation of Ponting being pursued by killer whales was painted by Ernest Linzeli and is reproduced ⁱⁿ Ponting's book *The Great White South*.²² Ponting also explains in the book, his method of taking movie film of the ice floes from the ship. He was suspended on three

²¹ Ponting, Herbert G *The Great White South: or with Scott in the Antarctic* London, Duckworth, 1921, reprinted 1950. In her Introduction to Ponting's book, Lady Scott (Kathleen Scott, wife of Captain Scott), quotes entries from her late husband's diary which refer to the illustrated lectures that Ponting presented, pp ix-xi. A photograph in the book, Plate LXV demonstrates this point and is captioned *The author lecturing on Japan (page 138), a composite photograph*.

²² Ponting, Herbert [1921/1950] Plate XXIX, captioned *Attacked by killer whales* p 65.

bound planks as he hung on with one hand and turned the handle of the cinematograph camera with the other. There is a dramatic picture of him in this precarious position.²³ He also used magnesium flashes to photograph outside in the middle of winter. Ponting developed photographs in his darkrooms, designed by him both on board ship, and in the hut at Cape Evans. As well as his various stills cameras he took two cinematograph (also referred to as kinematograph) cameras and he also had a machine for developing the movie film. He constantly requested members of the party to pose out in the cold in all sorts of difficult positions, which became known as 'to pont'.²⁴ The slow film process is also a reason for Ponting's photographs looking staged and contrived, but he is skilful in turning it to his advantage and makes an absolute art out of composition itself.

Unable to go on the final expedition to the Pole, Ponting recorded the start of the expedition, photographed around Cape Royds and then returned in February on the *Terra Nova*, not hearing about the final tragedy until he arrived in Europe.

His book *The Great White South* gives a vivid account of the *Terra Nova* expedition, and he created a film *90° South*²⁵ which he remade into a sound version in 1933. A video of this has recently been made available. Again, it is indicative of a growing interest in Ponting's work and the early Antarctic history. Ponting's commentary at the beginning

²³ Ponting, Herbert [1921, reprinted 1950] Plate XV, captioned *Kinematographing the pack ice (page 41)*.

²⁴ Cited in Riffenburgh and Cruwys [1998] p 73. The term was invented by Griffith Taylor.

²⁵ Ponting, Herbert *90° South: with Scott to the Antarctic* [video recording] of film from the National Film and Television Archive. Herbert Ponting's Immortal record of the 1910-12 expedition, Connoisseur/Academy. (72 mins. Approx) black and white, Great Britain, 1933. The original: 1910-11, released 1933 with sound, music, commentary, introduction. National Film and Television Archive, 1991.

of the film is delivered in clipped tones, typical of the commentaries of the time, with an air of nobility typical of the English gentleman.

The genre of portraiture was important in the stream of Antarctic image-making for the reasons of identifying the expeditioners and awarding them a place in history, but also to record the life in Antarctica. Ponting recorded people working or playing, or involved in special events but his pictures are not mere records; they are captivating images which draw the viewer back again and again. What is it then that makes his photographs works of art?

His experience, as previously stated, was built up by working on many different exotic locations; his sense of observation, for example was developed from looking at beings as diverse as camels, elephants and gracious Japanese ladies. He captures the particular characteristics of each scene with a direct simplicity. The pose of a person often reveals details of character or culture, and Ponting is a master in achieving the quietly expressive pose. And, unlike many photographers who do not include themselves in their own pictures, he has often featured himself in this remarkable collection. The photographs in which he appears look as carefully composed as all the others, and he has undoubtedly organised the arrangement of props and his own position in the picture. He asked colleagues or assistants to take some photos but it was also possible to set up a scene and to click the shutter by remote control. So we see him filming from a moving ship, hanging precariously out on the planks suspended over the ice, and at other times, he is standing or kneeling with a tripod, shooting stills or movies with his large box-shaped cameras and diverse lenses; then he is standing, leaning slightly forward and holding a tray in his darkroom, or sitting at the end of the large cylindrical cinematograph developing machine. We can grasp in an instant, the notion of how he worked.

Two photographs which together strike a deep emotional note, are the ones of Wilson, Bowers and Cherry-Garrard before and after the 'worst journey in the world' - the journey to Cape Crozier to collect Emperor penguin eggs : firstly there is the image of three healthy figures standing in front of their loaded sledge - with the buildings in the background - and the sky is pitch black because it is the middle of winter - then there is the scene on their return, where three haunted faces tell the tale of their survival as they eat and drink, seated at a table. Ponting wrote 'Their looks haunted me for days.'²⁶

Scott may be best known for the formal shots taken of him in full naval uniform, but there is one which depicts him dressed informally in his bulky expedition clothes, standing on an icy space with Mt Erebus puffing smoke in the background. He stands alone, his figure is in medium tone against a light background. The sky is slightly ominous and the figure of Scott casts a long shadow. It captures a different aspect of the man; this is no god elevated to superhuman status, but a loner, a leader who, nevertheless is an expeditioner the same as everyone else.²⁷

Ponting's famous photo: *Scott writing his journal in the Cape Evans hut, 1911* depicts Scott seated on the right of the picture, at a table, legs crossed, eyes downcast, writing in his journal, his other (left) hand resting his pipe. George Seaver says that 'For Scott, the writing up of his *Journal* was a serious matter - he felt it to be part of his obligation to the public.'²⁸ A small container sits on the table, slightly in front of his left hand and surrounding him on three sides are the walls and

²⁶ Illustrated in Riffenburgh and Cruwys [1998] pp 80, 83. Cited by Ponting in: Ponting, HG [1921/1950] p 153. *The Cape Crozier party (taken before they left)* is reproduced in Ponting [1921/1950] plate LXXII.

²⁷ Illustrated in Riffenburgh and Cruwys [1998] plate 1.

²⁸ Seaver, George *Edward Wilson of the Antarctic* London John Murray (First edition 1933) 1963, p 199.

shelves filled with items pertaining to work and personal effects - his own space, his own environment, in the crowded hut at Cape Evans. Ponting's brief was to record the life and achievements of the expedition and in this photograph he encapsulates a typical aspect of Scott's life in Antarctica.



50. Herbert Ponting *Scott writing his journal in the Cape Evans hut, 1911*
photograph, 12 x 17 cm.

The viewer confronts the picture squarely from a central position as an outsider looking in as one looks at a doll's house with the front of the house removed, or as a member of a theatre audience views the happenings onstage. The analogy of the stage is apt. The highly professional Ponting has composed his picture in the manner of the stage designer who pieces together major pieces of furniture with minor ephemera to create an appropriate aura for the character and events. The stage set also informs the audience. Meticulous attention is given to the placement of objects, reminiscent of an Edwardian drawing room. How incongruous. Life in this wooden hut in the icy wastes of Antarctica is the very antithesis of European civilisation, and yet it reveals much about Scott himself, about his sense of duty and about the human desire to create comfortable surroundings in an alien environment.

Surrounding the figure in the Ponting photograph, are the paraphernalia of everyday life including framed pictures on the wall. The scene is a frontal view - common in early photographs, and has a harmonious balance of horizontals and verticals. It seems that Scott has been asked to pose, although the aim is to depict a typical and important aspect of his work - that of writing up his journal. From a compositional point of view, the figure of Scott has been shown as part of a beautifully orchestrated scheme where the eye is led slowly through the picture by the light, from jacket to book, tin, fur gloves, clothes on shelves, family photographs on walls, ends of packing cases, soles of shoes, ticket on case and books on bed. Again, the eye can move through the interior following geometric lines of legs, table support, shelving, books, discovering more family photographs on the wall. The packing case shelves and the suitcase with labels attached, visible under the bed, create an atmosphere of transience, instilling the idea that this is not a permanent home. Textural qualities are evident; there is awareness of the difference between fur, tin, paper, cloth, smooth table, pine walls, and printed packing cases. The textures are highlighted by subtle use of light and shade, the result of a good eye, correct exposure and acquired experience.

The predominant horizontal and vertical lines are counteracted by the diagonals of light on the two books on the bed, one leaning on the other. Similarly, Scott's legs are crossed and all these diagonals counterbalance the diagonal of the table strut which slopes in the opposite direction. There is the feeling that the removal of one item would upset the balance, thus reflecting the meticulousness that was characteristic of Ponting's professional approach. His critics regard his work as contrived - his admirers say that his photographs have never been surpassed. These frozen moments in time do have an enduring monumentality which perfectly expresses the Heroic Era.

There is a staid Edwardian stillness and deliberate attention to detail that bears interesting comparison with a more wild Amundsen photograph, which will be discussed later, of the *Framheim* men wearing their goggles, each a winter photograph in an isolated hut in the snowy wastes of Antarctica. The viewer is impressed with the neatness of Scott, the naval disciplinarian, whose strong sense of order is depicted by the tidy stacking of books and all other belongings. The arrangement of the picture reflects the character of Ponting and the expectations of naval administrators, sponsors and the British public.

The British sense of idealism dictated the general terms of presentation. The best front was presented, the darker side hidden - thus aiding the building up of the myth, referred to earlier, of the heroic superhuman Scott. The British regarded the South Pole as *their* goal and did not expect to have rivals in this respect from other nations. Shackleton had previously made a valiant attempt and Scott was aiming to push further and reach the Pole. Amundsen was never forgiven by the British for so unsportingly changing his mind (he was planning to head for the North Pole but news came that it had been reached) and sailing south into what was regarded as British territory - the struggle for the Pole. The well known facts are that Amundsen reached the Pole first, a month before Scott's party, but the death of Scott's party on the return journey almost eclipsed the triumph of Amundsen. Scott's failure was heroic and for many years Scott was above criticism. Eventually the euphoria subsided and Scott was resoundingly attacked by Roland Huntford, who ferreted out his weaknesses, human and administrative. The whole story in its extremes and inversions of triumph and tragedy, heroism and failure reflect the symbol of yin and yang, the interrelationship of light and darkness.

In the light of the tragic deaths on the plateau of Scott and his four companions of the South Pole party, on the return journey, these last portrait images of Scott by Ponting are especially intriguing and

moving. Although formally composed and contrived, the picture of him writing up his journal has a feeling of credibility - that this was how he spent his evenings - recording the day's events, and that this is how his room looked. And the instantaneous visual record complements rather than supplements the written account in various journals.



51. *Ponting in his dark room at Cape Evans 1910-13, photograph, 11.8 x 16.1 cm.*

Ponting in his dark room at Cape Evans is presumably a scene that was set by Ponting himself. It has all the hallmarks of a typical Ponting and fits with the series of images that he made of people in their personal and work environments. The figure of Ponting is in the centre of the picture, leaning forward, holding with both hands, a small tray containing a print or negative, watching as the transformation of the image takes place. The surroundings are dark; the thin vertical shaft of light on the right appears to be the source of light which illuminates the downward tilted face, front of coat over chest and arms, hands, mortar and pestle, bottle, glass beaker and faint geometric shapes. There is a contradiction here, with the obvious artificiality in the use of light, necessary to present the image for the viewer. A darkroom must be dark in order to produce photographs but this again is an indication of Ponting's staging of scenes and use of special effects of light and dark for emphasis. It is a carefully studied arrangement of his typical work situation. A similar, almost identical print of Ponting in his darkroom

shows the lighting used with a different emphasis - more of the objects and surroundings are lit up.²⁹



52. Joseph Wright of Derby *Experiment on a Bird in the Air Pump* 1768, as reproduced in Turner, Jane (ed) *The Dictionary of Art* 1996, oil on canvas, 183 cm x 244 cm.

The lighting has a classical/baroque feel similar to that of a Rembrandt portrait where head and hands are lit and the rest submerged in darkness. It also reflects a similar stillness. Throughout history, chiaroscuro has been used to create mood and emphasis. One is also reminded of the paintings of Joseph Wright of Derby in the late eighteenth century, who, inspired by the subjects of the Industrial Revolution, created visually dramatic scenes of people at home or involved in work, lit by candle or furnace.³⁰ Roland Barthes, has argued that the photograph is 'an emanation of *past reality*: a *magic*, not an art.'³¹ Is this, then, Ponting the magician or the medieval alchemist developing his magic images? Observed with the coolness of Holbein, the image reflects the professionalism of Ponting himself.

²⁹ See Riffenburgh and Cruwys [1998] p 120.

³⁰ See Joseph Wright of Derby *Experiment on a Bird in the Air Pump* in Turner, Jane (ed) *The Dictionary of Art*, Volume 10, London, Macmillan, 1996, p 402, and text p 401, oil on canvas, 183 cm x 244 cm. Original in Tate Gallery, London.

³¹ Barthes, Roland *Camera Lucida: Reflections on Photography* (translated by Richard Howard) New York, Hill and Wang, sixteenth printing, 1994. (first edition published in French as *La Chambre Claire* 1980) Canada, Harper Collins, 1994 p 88.

Ponting's skill in portraiture extended to the portrayal of the animals, such as dogs and horses, many of whom became great companions. *Captain Oates with the Ponies* is as much a group portrait as the well known image of the midwinter dinner party of Scott and his men. Captain Lawrence Oates was an officer in the regular army with the 6th Inskilling Dragoons. He was decorated for his services in the Boer War and then while in India, he applied to join Scott's party - offering his skills and also a financial contribution. His experience with horses in the dragoons fitted him well for his place in Scott's team. He is best known for his tragic and noble departure from his companions as he left the tent to die. Frostbite and gangrene made it impossible to continue and he died on March 17, 1912 on his 32nd birthday.



53. Herbert Ponting *Captain Oates with the Ponies* 1910-13, photograph, 11.6 x 16.2.

The photograph of *Captain Oates with the Ponies* depicts Oates standing sideways, head facing the camera, between two of the four horses in their stalls on the *Terra Nova*. Four horses were housed next to the ice house and the other fifteen were in the fore-castle of the ship. In front of the figures of man and horses are the stowed crates of the ship's supplies; on the right are the ropes and machinery. Two dogs lie sleeping on the crates, one behind Oates, against the left wall facing us, the other near the middle of the picture, head tucked down, its back only visible.

The horses assume just as much importance as the figure of Oates. Ponting excelled at the depiction of people, usually composed in studied fashion, dressed in typical clothes and in representative situations of their occupations. He quietly imposed his own Edwardian sense of order on the images with a kind of studied naturalness. The result is a blend of information and aesthetics.

There is a subtle underpinning of the image with the use of one point perspective in the lines of the crates which converge towards the stables, leading the eye to the main figures of Oates and the ponies. The verticals of the stalls, wall, ponies' heads and the figure of Oates counterbalance the converging lines of the crates. Curves of the dogs, machinery and rope complement the straight lines of the crates and stalls. Light emphasises the organic shapes of the dogs and outlines the ponies' heads, necks and pointed ears against the small irregular dark shapes behind them. The standing figure of Oates is integrated with the ponies, in harmony with the verticality of the horses' heads, thus creating the aura of harmony, the empathy which reflects Oates' particular skill with horses. His gloved left hand rests on the head of the horse nearest him. The textures of dog fur and ponies' manes contrast with metal of the machinery and the pattern of coiled ropes.



54. Herbert Ponting *The Ponies in the Stable* 1910-13, photograph, 11.6 x 14.5 cm.

There were nineteen Siberian ponies of different temperaments, all requiring a great deal of care and attention which they received from Oates. At Cape Evans a stable was built adjoining the hut and they were housed here during the winter when temperatures could reach - 50°C. In the flashlight photograph titled *The Ponies in the Stable* the figure on the right is more anonymous and of secondary importance to the ponies. The front pony on the left stares benignly at the viewer and the rest of the horses range back into the picture, the eye being led by the rafter on the roof.³²

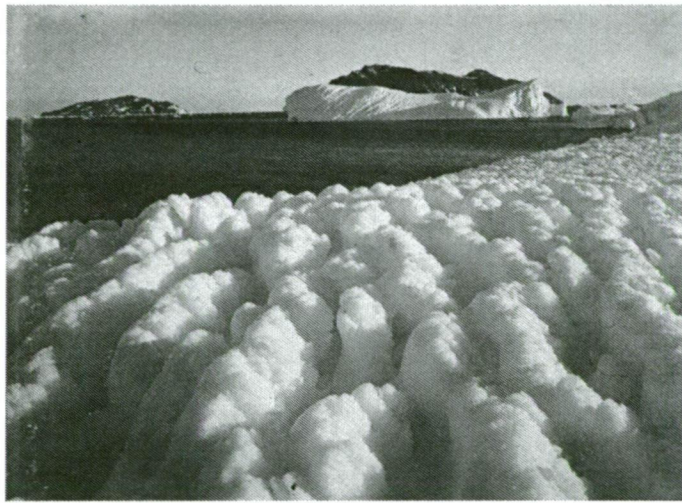
Ponting applied this same skill and passion to the photographing of landscapes. As noted earlier in the portraits, he often shoots the landscape scene front on, at about eye level, or slightly above or below, and there is often a subtle underlying sense of the principles of one point perspective, such as in ice furrows disappearing to the horizon. On occasions, though, he photographs from above the scene in order to better express the main subject, as can be seen in the many and varied ice pancakes with their ridged edges. They seal the sea and cling together in the lee of an iceberg. The eye level is almost at the top of the picture and the viewer looks down, thus getting the best view of the pancake ice formations in a mix of scientific information with an artistic, visual effect.³³ While it is usually the ridged textures and beautifully rounded ice forms which attract his attention, it is interesting to note a fascination with the sea, cloud formations in the sky, and the definition of horizon line in certain images which are composed with great sparseness; it is not until the 1960s with the emergence of Minimalism that such an extreme form of abstraction is regularly encountered in photography.³⁴ The ice blink photograph forges a link with the painting by George Forster on Cook's voyage in

³² There are variations of both these photographs in Boddington, Jennie *Antarctic Photographs 1910 - 1916: Herbert Ponting & Frank Hurley* Macmillan, South Melbourne, 1979, pp 30, 31.

³³ Illustrated in Boddington [1979] p 43.

³⁴ See Boddington [1979] photographs pp 26, 27 and ice blink p 69.

the eighteenth century. And later in the twentieth century, it is notable that David Stephenson exhibits similar characteristics to Ponting with his use of medium and large format cameras, and in the creation of his nine photographic panels of the Southern Ocean, looking specifically at the vast expanses of sea and sky, divided by horizon. By the time of the Heroic Era, it was known that Antarctica was a continent surrounded by sea, and it is interesting to note how these visual expressions of sea and sky, continuing across the centuries, indicate the timeless fascination that some artists feel for the power of the ocean.



55. Herbert Ponting *Spray ridges of ice, Cape Evans, Inaccessible Island in distance* March 8 1911, photograph, 11.8 x 16.1 cm.

Spray ridges of Ice, Cape Evans, Inaccessible Island in distance, is a dynamic composition of rounded ice forms - spray ridges formed by sea spray being frozen as it hits the ice foot at Cape Evans. Like the ice pancakes image, they are seen from above: long rounded, semi-parallel ice forms separated by deep furrows, running away from the viewer, deep into the picture plane, until they meet the dark sea at an angle. The quiet, controlled visual drama of the picture is achieved by angles; the eye zigzags in through the ridges and furrows, then out to the right, over to the left in front of the white iceberg as far as the island, and finally right again to the dark mountain behind the iceberg.

The ice ridges comprise about two thirds of the picture. The dark sea and flat light-toned sky take up the rest of the rectangle of the picture frame, and feature the forms of Inaccessible Island on the horizon. The straight line of the horizon stabilises the composition, creating the characteristic Ponting sense of omnipotent design. Some of Ponting's compositions are similar to those of Hurley but generally those of Hurley are more dramatic, more organic, and have more vigorously flowing diagonals. Ponting's classical sense of order is counteracted by a more baroque restlessness in Hurley. *Spray ridges*, though has a similar vitality to the ridges of Hurley's image *The furrowed frozen surface of Anenometer Lake, Cape Denison*, which will be discussed later.³⁵



56. Herbert Ponting *Ice Cave (I)* 1910-13, photograph, 16.4 x 11.2 cm.

While the *Terra Nova* was being unloaded, Ponting made several photographs from inside an ice grotto which he discovered in an

³⁵ Boddington [1979] p 83. Mawson Antarctic Collection: University of Adelaide.

iceberg, about a mile away. The berg probably calved³⁶ off the ice shelf, forming the grotto by tunnel erosion from the sea and the elements. From inside, the entrance, a rightward-leaning oval shape, evocatively frames a snippet of the outside world. Ponting considers *Ice Cave (1)* to be one of his best photographs: 'I secured none more beautiful the entire time I was in the south.' And it *has* become known as an icon of Antarctica. He expresses his awe - of this reality which is more like fantasy - 'A fringe of long icicles hung at the entrance of the grotto, and passing under these I was in the most wonderful place imaginable. From outside the interior appeared quite white and colourless, but once inside it was a symphony of green and blue.'³⁷

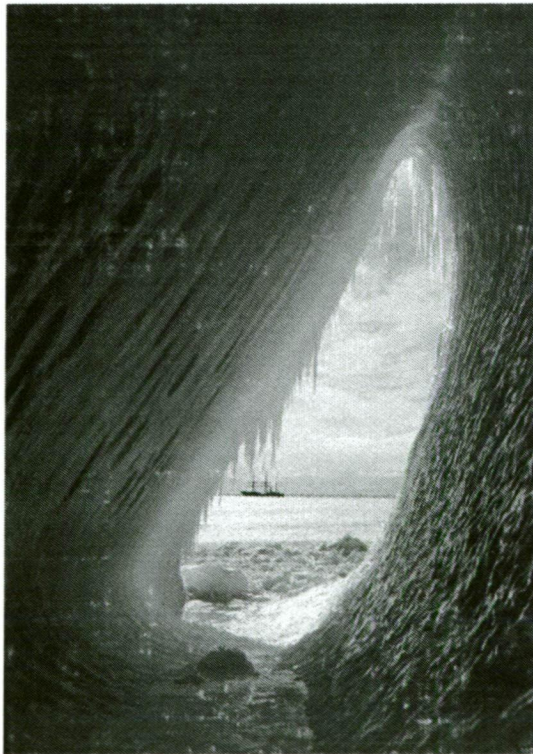
Ponting's *Ice cave (1)* is a carefully orchestrated picture taken inside the tunnel; the eye level, just below centre, is indicated by the horizon seen through the opening. The tall elliptical opening which leans towards the right, stretches almost from corner to corner of the picture frame. The eye revolves around the opening in this dark womb-like structure. It is led by the thin streaks of light which define the texture of fine ridges and uneven surface on the interior ice walls. And the asymmetrical opening, suffused with light and edged with icicles - delicate filigree stalactites - frames the view like an unexpected vision. Two figures stand near the entrance, Friedrich-like³⁸ in their stance, surveying the rough ice, the sea and the *Terra Nova* in the distance.

³⁶ The term 'calved' is used to describe the breaking away of sections of ice shelf to 'give birth' to smaller bergs.

³⁷ Ponting is cited as describing the cave (Ponting 1921 p 67) in Riffenburgh and Cruwys [1998] p 79, with a reproduction of *Terra Nova from the ice cave* which is also reproduced in the Discovery Gallery/Popperfoto catalogue, No.10, titled in this catalogue as *Ice Cave (2)* London [1997]. This photograph of the ice cave is without figures.

³⁸ Caspar David Friedrich (1774-1840) used figures in romantic landscapes as a device to involve the viewer.

As a photographer, Ponting was fascinated by the changing light and Antarctica offered spectacular displays such as the effects of sun on ice crystals. He also experimented with different compositions of the ice cave - both with figures and without figures, such as in *Ice cave (2)* (also known as *Terra Nova from the ice cave*); these were used for pictorial and descriptive reasons, but more importantly, here, to express a sense of scale. The figures at the entrance (one leaning on a stick) in *Ice Cave (1)* look like the gentlemen travellers of the European Alps, where Ponting had climbed and photographed. The flattening effects of light can be seen on the right hand figure, standing like a cut-out, his flat dark shape being depicted in the same manner as the ship, a mile away in the distance. In another very similar version he also shows two figures - scientists Griffith Taylor and Charles Wright who later cut steps and climbed to the top of the tunnel, a feat which he filmed on his cinematograph.³⁹



57. Herbert Ponting *Ice Cave (2)* 1910-13, photograph, 16.3 x 11.9 cm.

³⁹ See illustration and text in Riffenburgh and Cruwys [1998] p 67, and in catalogue *The Photographs of HG Ponting: Japan, China and India*, London, Discovery Gallery/Popperfoto [c 1998]

The viewpoint for images of the ice cave is interesting for two reasons. Firstly, although it is landscape, it is an interior, womb-like view, looking out from the inside, and the two dimensional appearance caused by the flattening effects of light, presents a contrast with other works such as the more three dimensional *Spray ridges of ice*. But secondly, the iceberg containing the grotto where Ponting stood, was not static but moving and the view was slowly changing. Eventually the ship passed out of sight.

Light can, as the Impressionist painters discovered, exert a really flattening effect on subjects and the camera being a machine which utilises light, automatically reveals this effect. *Ice Cave* with its flatness of form and almost spiritual definition of light and darkness is a mixture of nineteenth century romanticism and twentieth century modernity.

Many ice features in Antarctica are gigantic, and as noted in the *Ice Cave* pictures, Ponting deliberately includes figures as a necessary part of explaining the scale. In *The Castle Berg* and *The Home of the Echoes* he includes tiny silhouetted sledging figures to state the relative sizes and to express the grandeur of the iceberg and ice cliff.



58. Herbert Ponting *Ice Reflections* Scott expedition 1910-13, photograph, 11.4 x 14.7 cm.

Ponting reveals a respect and admiration for the ice in all its states. *Ice Reflections* depicts an iceberg disintegrating, its crinkled forms reflecting in the dead calm sea which is in the foreground of the picture. Behind it, in the distance, is the *Terra Nova*, set against the Western Mountains of Victoria Land. Ponting comments: 'In this condition the ice frequently assumes the most beautiful shapes imaginable, which, when reflected in the surface of the sea, forms a scene of extraordinary beauty.'⁴⁰

Ice Reflections, is basically structured into three horizontal sections, foreground, middle distance and distance, giving the work a calm, static, ordered quality, typical of Ponting. It has a stabilising horizon in the distance and fairly horizontal dark ice edges in the foreground.

The scene is bathed in sunlight on a glorious Antarctic day with no wind. (Contrast this with Hurley's photo of figures leaning in a blizzard attempting to collect ice). Antarctica presents many faces and many ice forms. The reflections with their inverted image create great visual impact. The flat 'negative' triangular shape of the sea, where there is no reflection, leads the eye in to the centre of the melting berg - to a myriad of shapes with crunchy crumbling edges, some surfaces ruffled, some shapes jagged, the general appearance being more geometric than organic. Little filigree icicles drip from overhangs, providing subtle contrast to the flat sea and jagged, disintegrating ice. The wide tonal range and strong contrast is effective. As in so many photos the ship appears as a dark cut-out against the light mountains behind, blanketed in snow.

⁴⁰ See illustration and text in Riffenburgh and Cruwys [1998] plate 5 and catalogue no. 20 *The Photographs of HG Ponting: Japan, China and India*, London, Discovery Gallery/Popperfoto [c 1998].

*Midwinter Day Dinner, 22 June 1911*⁴¹ is a monumental portrait. As Riffenburgh and Cruwys describe in the book:

Two formal dinners were held in the depths of winter, one to mark Scott's birthday on 6 June and one to mark midwinter on 22 June (the Antarctic 'Christmas'). Although captioned *Midwinter Day Dinner* in Ponting's own account of the expedition 'The Great White South,' this picture was taken on 6 June, Scott's last birthday dinner.

Seated round the table from left to right: Atkinson. Meares, Cherry-Garrard, Taylor, Nelson, Evans, Scott (centre) Wilson, Simpson, Bowers, Wright, Debenham, and Day. Standing are Oates (left), Gran (right).⁴²

It is interesting to consider the veracity of the picture. Ponting perhaps did not regard the actual date on which it was taken to be as important as the production of the best commemorative picture to complement his written account in *The Great White South*. Not exactly fact and fantasy but simply a slightly different application of the facts!



59. Herbert Ponting *Midwinter Day Dinner, 22 June 1911* (actually photographed on June 6, Scott's birthday) photograph, 11.6 x 16.9 cm.

In *Midwinter Day Dinner* Ponting has chosen a symmetrical composition - looking down a long table surrounded by men (thirteen seated and two standing), the central figure of Scott seated facing us at the far end being the focus, behind which the invisible perspective lines

⁴¹ This is the title given to the photograph in Ponting [1921, reprinted 1950] plate LXVI.

⁴² See text and illustration Riffenburgh and Cruwys [c1998] plate 7 and *Discovery/Popperfoto catalogue* [1997] No.17.

of the table, heads and wall converge. The men in their cocooned Antarctic isolation look like monks at their refectory table; the meal however is lavish - for the purpose of celebrating an Antarctic 'Christmas' in the middle of the year. Christmas day, December 25, in the northern hemisphere is in winter while in the southern hemisphere it is in summer. The midwinter celebrations reminded the expeditioners of home and its attendant winter rituals of Christmas. In Antarctica it marks the turning point of the dark sunless period; it lifts the spirits.

The photograph was actually taken on Scott's birthday, June 6. In the light of subsequent events it has all the connotations of impending doom - the lavish feast taking place before the final cold stark deaths occur, precipitated by illness, extreme weather conditions and lack of food.

There are certain loose parallels with Leonardo's *Last Supper*. It was certainly a kind of 'last supper' for Scott - it would be his last birthday. The centralised composition is similar; there are thirteen men seated at the table in each image (although at Scott's ~~though~~ there are two others standing, one on either side of the table for balance of composition). Scott who was later attributed god-like status, sits at the centre of his 'disciples' as Jesus does in Leonardo's painting.

Ponting's monumental group photograph was carefully staged, with each person being asked to hold a particular position for thirty seconds. It was taken without a flash and there is no blurring of features, so it reflects a successful team effort. The composition is symmetrical but within it there are subtle variations of arranged forms, highlighted against the dark areas; thus interest is maintained in an ordered composition. The underlying perspective lines of the table, rows of heads, pictures on the wall - all converge at a point behind Scott, just above his head. The eye weaves through the infinite shapes and textures of the food on plates, jugs, bottles, soda siphon; or it ripples

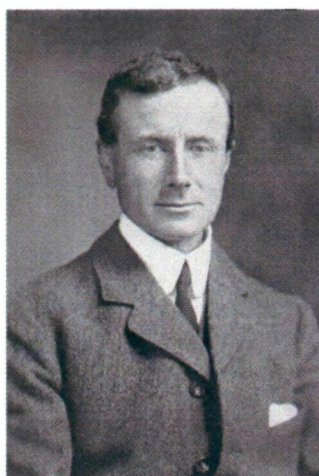
along the faces, eventually leading to the central Scott, and it also flows around the festive flags hanging above their heads - Union Jacks and ensigns, with their distinctive crosses of St. George forming a repetitive pattern. The flags are symbols of nationalism, nostalgia (links with 'home') and of celebratory occasion.

Light and shade delineates shapes and models the forms. The tablecloth which is a flat white plane, provides the perfect background to the bowls of food and jugs with all their various textures. The light catches the plates, jugs and the squares on the flags, formed by the crosses. It illuminates the faces and we can see the individual facial characteristics as the heads are turned - each in a slightly different direction. On looking closely, it is apparent that the men are posing. There is a 'frozen' air about the postures but the photograph has a truthfulness, a credibility, in all that careful, subtle arrangement of information, and the spirit which emerges is one of festive comradeship and loyalty, of which the British were so proud. As a photograph it succeeds both as a commemorative historical, and artistically crafted image. With hindsight it reflects the irony, the light and darkness, of festivity and death. It is not surprising that, nearly a century later, it is being re-appraised and re-presented to an interested audience.

Edward Adrian 'Bill' Wilson

Edward Adrian Wilson (1872-1912) the son of a doctor grew up in the English countryside observing and drawing nature. He studied the natural sciences at Cambridge, then studied medicine. At the time of joining Scott's first expedition on the *Discovery* he was, on the surface of it, an unlikely candidate, recovering from blood-poisoning and only recently convalesced from tuberculosis. However, he proved to be an exceptional member of the party in every respect. His official position on the first expedition was threefold - that of second doctor, biologist and artist, and on this voyage his achievements were considerable.

After his return to England, he worked for five years on a study of grouse disease, during which time he was invited to join Scott's second Antarctic voyage, and he actually completed the illustrations for the grouse study en route to Antarctica with Scott on the *Terra Nova* in 1910. On the 1910-13 voyage he was appointed head of the scientific staff. Known affectionately as 'Bill' or 'Uncle Bill', he formed a close friendship with Scott and in the photograph *Midwinter Day Dinner* he can be seen seated on Scott's left, at the end of the long table.



60. Photograph of Edward Wilson by Elliot and Fry photographers, as reproduced in Seaver, George *Edward Wilson of the Antarctic* 1963.

Wilson's personal qualities of kindness, consideration and dedication, are well documented; his life and work were inextricably intertwined. In the context of art and science, Wilson represents the true 'Renaissance man' - both artist and scientist, imbued with a deep sense of private religion. His artistic vision was personal, and his artistic statement direct, imbued with emotional impact. Viewers find the work very moving, obviously influenced by the tragic circumstances of his death, which occurred on the return journey from the South Pole, but the sketches and watercolours speak for themselves, thus making a special individual contribution to the slowly growing stream of art from Antarctica.

Art certainly has considerable status on these voyages of Scott. It is valued as a method of recording, both in the photographic and

painting/drawing mediums. Scott, as mentioned earlier, was married to a sculptor and moved in London's artistic and literary circles. (Scott the naval disciplinarian was a romantic, as indicated earlier by his sister's comments, and his own final eloquent words which exhorted the British people to appreciate the noble spirit of his men's comradeship under duress, are particularly pertinent). Sir Clements Markham, the force behind these British expeditions, wrote to Edward Wilson's uncle: 'I am sure that your nephew's remarkable artistic talent alone makes him a great acquisition to the Expedition.'⁴³ Edward Wilson already had a reputation as an illustrator of nature.

George Seaver, as Wilson's biographer, wrote two books on Wilson: *Edward Wilson of the Antarctic*, followed by *Edward Wilson: Nature-lover* upon request for more evidence of his watercolours and sketches.⁴⁴ The latter is interesting for its wide variety of nature studies - swallow, owl, snake, newt, reindeer, anemone as well as landscapes with churches, woods and mountains. A naturalist, first and last, it was the springboard for both his art and science. And his studies which began as a child in the woods of England, then led him to Norway and Switzerland, where his experience of working in the cold stood him in good stead for working in the Antarctic. All this, combined with the meticulous accuracy required for his medical illustrations, provided the natural base from which to pursue his image-making in Antarctica.

A self-taught artist and self-effacing personality, he never regarded himself as a professional artist, but he had studied the work of the great

⁴³ The letter is quoted in Seaver [1933/1963] p 54.

⁴⁴ Seaver George *Edward Wilson of the Antarctic* London (First edition 1933) John Murray 1963.
Seaver, George *Edward Wilson: Nature-Lover* London (First edition 1937) John Murray, 1950.

masters such as Claude and Turner, and the ideas of Ruskin.⁴⁵ His expression of light in watercolours shows a direct Turner influence.

Outdoor work in the Antarctic presented problems; he braved the ever-present danger of frostbite and experienced bouts of snowblindness. On the ship he worked in a corner with watercolours and pencils, and today in dock at Discovery Point in Dundee, Scotland, the *Discovery* can be



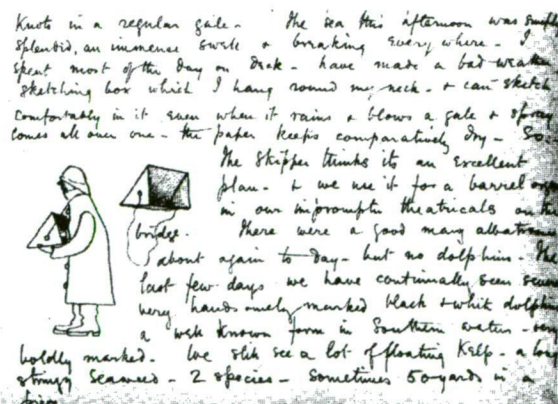
61. Photograph of Wilson's corner on the *Discovery* today, moored at Dundee, Scotland, Lynne Andrews.

visited and Wilson's corner may be viewed, set up with watercolours on the wall and paintbox and sketching equipment on the small table. On the long sledging journeys on the plateau, he sketched at lunchtime and made valuable topographical panoramas over great distances. His method outdoors was to draw in the details - accurately, as much of the recording was for scientific purposes - and to write numerous notations around a sketch indicating colours and tones. (Illustrator Ferdinand Bauer, mentioned in Chapter 1, had used an elaborate code of numbers). Wilson would then complete these in watercolour by acetylene lamp and candlelight in the hut at night and during the long winter period. Outdoors he solved the problem of keeping the paper

⁴⁵ Seaver, George [1933/1963] p 92. Seaver quotes Wilson expressing his desire to learn to draw, his feelings as 'an amateur and a dabbler' and his idea that it is never too late to learn to paint.

dry, by making, what he called a 'bad weather sketching box',⁴⁶ a covered box/tray which he wore around his neck and carried around. In the latter part of the twentieth century, George Davis makes a similar construction, modified for his use on Macquarie Island and other islands.

Wilson also made many small illustrations for the monthly journal *The South Polar Times*, which will be discussed later. And the book, *Birds of the Antarctic*,⁴⁷ is a compilation (made after his death) of his prolific Antarctic bird paintings which are exquisitely painted, using the same empirical observation of the early artist-illustrators. George Davis later uses the same dedicated observational methods when studying birds on Tasmania's islands. It was on his first expedition in the Antarctic where Wilson developed watercolour techniques which he continued to use in his British bird illustrations. The Antarctic birds represented the most comprehensive record of its time and illustrated many new species for ornithologists to study. It appears that the bird watercolours were mainly done on the first trip.

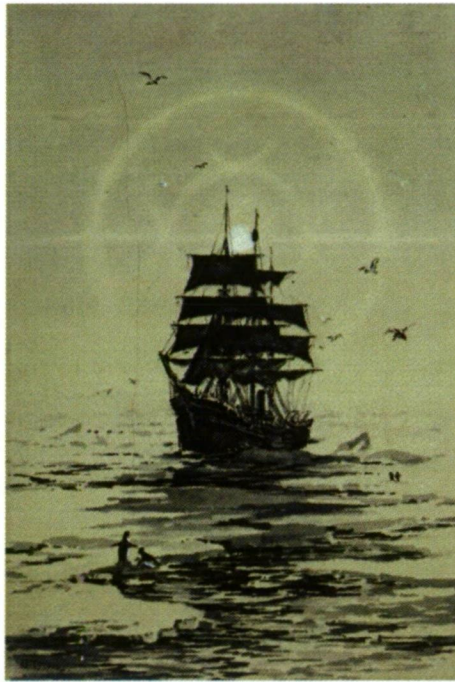


62. Edward Wilson Bad weather sketching box as reproduced in Cameron, Ian *Antarctica: The Last Continent* 1974 (from *The South Polar Times*).

⁴⁶ Illustrated in Cameron, Ian *Antarctica: The Last Continent* Boston, Little, Brown and Company, 1974 (cited by Cameron as illustrated in the manuscript of *The South Polar Times*) p 184, reproduction p 185.

⁴⁷ Wilson, Edward *Birds of the Antarctic* edited by Brian Roberts, London, Blandford Press, 1967.

Wilson's paintings of atmospheric phenomena reveal a strong relationship between art and science. They were seen and recorded in both visual and written accounts by voyagers as far back as Cook. Wilson's background in the natural sciences and medicine gave him certain disciplines which equipped him to observe and record them with accuracy. Truth was important, but these works are naturally imbued with an awe of nature, a sense of the sublime, which permeates the work of others such as the photographs of David Stephenson in the late twentieth century. Even artists whose work is not centred around the sublime, speak of its sensation in Antarctica. It is expressly revealed in Wilson's work by his use of vivid lighting effects in colours of sky and sea, and of brilliantly-lit haloes of sun and moon. The Antarctic environment is the ideal place to observe natural phenomena of this kind at their very best.



63. Edward Wilson *Discovery with Parhelia* 1901-04, watercolour and ink, 27.5 x 18.5 cm.

The watercolour, *Discovery with parhelia* depicts the image of a dark ship in almost full sail (with two sails furled) silhouetted against the spectacular double circles of light surrounding a blurred solar disc. It is a classical composition, traditional and pictorial in style, painted in

watercolour and ink where the focus of interest is in the centre of the picture. The horizon is just below the centre and so the viewer's eye level is on the deck of the ship, looking up at these spectacular solar haloes. On the inner circle three visible crescent-shaped formations of light rest their curves against the inner circle. The circles are bisected horizontally by another streak of light, which is parallel to the horizon and known as the parhelic circle. The parhelia are the bright spots (mock suns) on the solar halo where the light is intensified.

These parhelia are caused by the refraction and reflection of the sun's rays through ice crystals of different types. Parhelia can be pure brilliant light or they can be a range of colours, and change while being observed. (One of Wilson's drawings made of parhelia over the Ross Ice Shelf on 'Nov.14.11' shows these characteristics, indicated by his notations of colour and time).⁴⁸

In the *Discovery* painting the sky is a fairly flat light bluish colour. Ice floes surround the ship and the eye is led in to the ship and haloes, through a jagged waterway in the pack ice. Birds fly around the ship. Two penguins, one standing, one resting but rearing its head, appear in the foreground - equidistant between the ship and the viewer. Further in the distance two small silhouettes of penguins appear to the right of the ship. Wilson has applied thinly layered tonal washes of dark blue, grey and lighter tones, expressing the sea in a painterly manner. The dark ink effectively flattens the ship's form, Manet-like, against the sky. Deft little strokes in the distance suggest rather than overstate. The ship is simplified, but the sea and ice are quite freely painted in a more impressionistic manner. In the treatment of the sea, there is a similarity between Wilson's style and that of William Hodges, more than a

⁴⁸ This drawing, revealing Wilson's work methods, is reproduced by courtesy of the Scott Polar Research Institute in Pyne, Stephen J *The Ice: A Journey to Antarctica* London, Arlington Books, 1987, in plates between pp 206 and 207.

century before. Each demonstrate a fresh, close observation of the lighting effects on ice and water, executed in a painterly manner.

Gustave Doré's image, engraved to illustrate *The Ancient Mariner* (mentioned in Chapter 1) is similar, and it is reasonable to speculate that Wilson had seen it. Both are centralised compositions with the arcs above the ships, although the arc in Doré's image is a single crescent high above the ship. Doré's is not a solar but a lunar halo, as it relates to the 'moonshine' in the poem. The atmosphere is different. Doré's is stylised, allegorical, eerie, and exudes conflicting auras of hope and doom. Wilson's is representational with some impressionistic technique and its mood is calm with a suggestion of the sublime.

Wilson's image *Paraselena, McMurdo Sound, 10.30 a.m., 20 June 1911*, is an excellent depiction of this phenomenon; the paraselenae are extremely bright spots or mock moons on this lunar halo.⁴⁹ A reproduction appears in Paul Simpson-Housley's book *Antarctica: Exploration, perception and metaphor*.⁵⁰

The aurora is another phenomenon which interested Wilson. Known in the north as aurora borealis and in the south as aurora australis, the term refers to the dancing coloured lights seen in the sky at both Poles. Best seen in winter, they have become the subjects of intense study by auroral physicists such as Pene Greet and Gina Price who wrote *Frost Bytes*, a book resulting from emails which they exchanged between Alaska and Antarctica. In their glossary they state that 'The light is produced by the interaction of the atoms and molecules in the upper

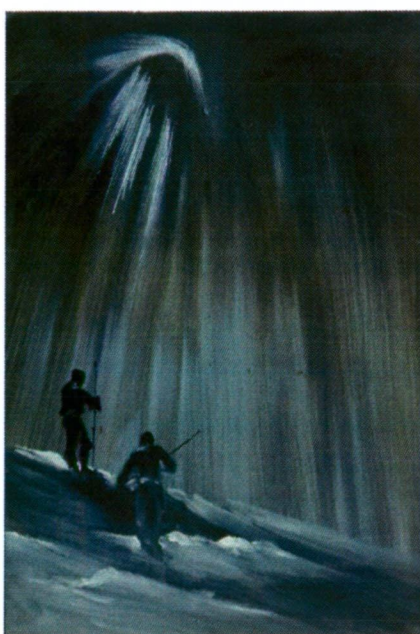
⁴⁹ Paraselene or paraselena is the singular, (the plural being paraselenae, Moore, Bruce, editor at the Australian National Dictionary Centre *The Australian Oxford Dictionary* South Melbourne, Oxford University Press, 1999, p 987). See Hince, Bernadette *The Antarctic Dictionary: A Complete Guide to Antarctic English* Collingwood, Australia, CSIRO Publishing and Museum of Victoria, 2000, p 252.

⁵⁰ Simpson-Housley, Paul *Antarctica: Exploration, perception and metaphor* London, Routledge, 1992.

atmosphere and energetic charged particles entering the atmosphere from the sun (solar wind).⁵¹

Auroral corona with two figures is an image deftly sketched in paint; it is impressionistic in style and asymmetrical in composition. Two figures holding sticks are traversing an icy slope in the lower quarter of the picture. They are silhouetted against a lighter sky but the rest of the sky is dark and high above them like a divine portent shines the auroral corona - a curved streak which emits strong beams of light. This light illuminates the icy slope and the lower part of the sky.

Compared with the *Discovery with Parhelia*, the *Auroral corona* is painted more densely and with thicker paint. The same device of silhouette is used. The figures are simplified, standing in slightly different poses. The paint has been brushed on with an economy of touch and with the marks of the bristles showing, especially in the definition of the downward rays of light, and on the small thick slicks of white paint which catch the tops of the ice ridges.



64. Edward Wilson *Auroral corona with two figures* 1901-04, watercolour, 31 x 21 cm.

⁵¹ Greet, Pene and Price, Gina *Frost Bytes* Sydney, Doubleday, 1995, p 255.

Wilson has depicted the aurora with a corona or crown and there is an air of fantasy and mysticism as if they are following a star. Once again the viewer may sense the allusion to the edge of reality in Antarctica.

Wilson depicts the expedition living quarters out on the ice, with *Three men in a pyramid tent*. It is one of several images bearing a similar title, held in the collection of the Scott Polar Research Institute - all similar, one using chalk and watercolour as well as pencil. This pencil drawing (no 1396) shows three expeditioners organising themselves, presumably at the end of the day, inside the tent which is triangular in shape. The view is represented much as Wilson the biologist would draw a dissection of a biological specimen. The front of the tent is cut away, enabling the viewer to see inside from a position a short distance away and on the same level as the figures.



65. Edward Wilson *Three men in a pyramid tent* 1901-04, pencil drawing, 19.5 x 16 cm.

The composition is arresting because of its centrality and simple geometry. Wilson's figures conform to the shape of the tent, adapting themselves to the room available. One stands in the centre, back view, reaching upwards, the figure behind him is seated with a large container, probably preparing a meal, and the front figure is seated on the left removing his right boot, his left leg outstretched. Various items of clothing and equipment hang inside the tent. There is an aura of comfort and security, intimacy and self-containment. It is evident at a

glance that - like Ponting's photo of Scott in his room - there is the ritual of creating the home away from home: only this is a more frequent ritual out on the ice on a sledging journey, and the home more transient, the thin but tough layer of the tent providing warmth and protection from the cold and possible blizzards outside.

A photographer like Ponting captures form and texture by adjusting the settings on the camera in order to control the light, and then manipulating the amount of light and shade in the developing and printing process, but the artist who draws, creates all this by making direct personal marks onto the paper. Wilson's directional pencil lines are vigorous in their hatching and cross hatching, suggesting form and creating areas of light and shade which lead the eye around the composition. Another of Wilson's drawings shows several men pitching a tent in a high wind, illustrated in Ian Cameron's book, *Antarctica: The Last Continent*. This is simpler, more linear, and more vigorously drawn, expressing the difficulties experienced before the comparatively cosy ritual can begin inside the tent.⁵² He found that, apart from the obvious problem of freezing fingers, his pencils hardened. 'The softest B is as hard as an H, and makes the same sort of mark...'⁵³



66. Edward Wilson *Mt Christmas* section of a panorama 1901-04, drawing, as reproduced in Martin, Stephen *A History of Antarctica* 1996.
67. Edward Wilson *Mt Erebus* section of a panorama 1901-04, drawing, as reproduced in Martin, Stephen *A History of Antarctica* 1996.

⁵² Cameron [1974] p 184 text and 185 reproduction of image.

⁵³ The quotation is from a letter that Wilson wrote to his wife, cited in Seaver [1933/1963] p 87.

He devoted much time to recording the topography of the continent - its interior and also some of the coastline. In his lecture on his rules for sketching in Antarctica, delivered to the men during winter, he observed that 'Perspective is not of much use in Antarctica.'⁵⁴ He was commenting on a landscape (or icescape) which is vast, often featureless and subject to strange atmospheric conditions such as whiteout. There were some landscape features which he recorded, as in *Mt. Erebus from the North West* - a narrow panoramic sketch in the topographical manner of the early explorers. *Mt. Christmas* is painted in similar style. This is part of a much longer panorama painted by Wilson⁵⁵ and these strip drawings reveal an affinity with the more recent landscape paintings of Bass Strait Islands by Fred Williams, who also deliberately chose the thin horizontal strip format for its emphasis on a way of seeing - a panning of the scene before the eye. Bea Maddock, on her Antarctic trip in 1987, sees the landscape from the sea and begins a whole series of works based on the panoramic vision. Photographic prints in panoramic form, are now readily available with modern film technology, enabling tourists to see and record the flow of the continuous landscape in a similar manner. And the digital technology of the late twentieth century has enabled Wayne Papps to fully exploit the medium of digital film, making seamless panoramas of Antarctic scenes.

Wilson seemed to know intuitively what to leave out. The view of *Mt. Erebus* is from the sea, looking across a strip of ice covered sea behind which looms the world's southernmost active volcano puffing smoke, the delicate curve and small sharp peak of the extinct Mt Terror on the left, the two mountains seeming to float ethereally in air, a band of cloud merging with the sky. Wilson depicts the touches of shadow on

⁵⁴ The report of the lecture is quoted from Griffith Taylor's journal in Wilson and Roberts (ed) [1967] pp 32-33.

⁵⁵ Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996, p 117.

ice floes and the larger shadow on the mountains with subtlety. The sharp peak of *Mt Christmas* looms up against a pale sky. The darker spines of mountain ridge and rocks are tentatively drawn as slight intrusions in the sweep of the icy terrain. Wilson effortlessly captures the sense of this particular place.

Wilson aimed to present the truth, for scientific reasons, as the information that he was representing was often new, but beyond this his very personal work expresses a deep reverence for nature and imbues it with an enduring quality which communicates itself to the viewer.

Roald Engelbreth Gravning Amundsen

Roald Amundsen (1872-1928) established a career as a merchant officer and successful adventurer/explorer at an early age. He was a member of the *Belgica* expedition in 1898 - mentioned near the end of Chapter 1 - the first party to winter in the Antarctic (on a ship though, which was trapped in the ice pack - not on the land - this was Borchgrevink's achievement), and several years later, in 1903-06, Amundsen was the first to sail through the Northwest Passage. He then planned to drift across the North Pole in *Fram* but upon hearing first of Dr. Frederick Cook's and then Robert Edwin Peary's claim to have reached the North Pole,⁵⁶ Amundsen secretly changed his plans and prepared to head south, with the new goal of reaching the South Pole. Unlike the North Pole which is a sea of ice, the South Pole is an ice-covered continent surrounded by sea. Scott had a scientific agenda as well as the brief to attain the Pole but Amundsen was single-minded and focused on the direct journey to there and back. He was well organised, well prepared, having learnt a great deal from Nansen and

⁵⁶ There were claims, published in newspapers, within a week of each other, during September 1909, that Dr. Frederick Cook had reached the North Pole in April 1908, and that Robert Peary had reached the North Pole in April 1909. Both claims have caused controversy. Reader's Digest [1985] pp 184, 185.

the Eskimoos, and had no qualms such as Scott had about using dogs. Neither was he bedevilled by poor weather which Scott experienced on the return journey.



68. Photograph of Roald Amundsen by Odd F. Lindberg, as reproduced in Cameron, Ian *Antarctica: The Last Continent* 1974.

Amundsen, man of action, who undervalued the importance of publicity, did not take a professional photographer or artist on his expedition, and so there is not the legacy of a Ponting or Hurley, but his amateur Antarctic images, which were printed by John Watt Beattie in Hobart,⁵⁷ strike a different chord, one of them in particular creating a lasting impression. Roland Huntford, in the introduction to his book *The Amundsen Photographs* (1987) tells the story of the fortuitous discovery of Amundsen's lantern slides, more than two hundred of them, a fairly intact collection of various expeditions. It was not until 1986, that, in response to a request for memorabilia (to commemorate Amundsen being the first to fly across the Arctic) the slides, thought to be lost, were discovered in a 'Horlicks Malted Milk' crate, in an Oslo attic. As previously stated, photographic equipment was large and heavy by today's standards. So too were the lantern slides used for

⁵⁷ Jack Cato gives a stirring account of the printing of the first pictures of the South Pole, by John Beattie in secrecy in his studio in Hobart. Cato [1955] pp 85-87.

lectures. They were usually 3¼"x 3¼" made from special photographic plates, bound together with clear glass plates to protect the emulsion. This was before the days of a well established form of colour photography and many of Amundsen's prints and slides were hand coloured.⁵⁸ This gave the slides a look of extremely amateurish watercolours, but some of these exude a certain naïve charm. There is also though, something totally compelling in the lack of guile and artifice, also in the sense of immediacy with which they were recorded. There is an odd surreal effect caused by the colouring of figures which look ghostly in the snowy atmosphere.

Lantern slides were a marvellous form of entertainment for their time, a kind of early 'virtual reality', fulfilling the travel fantasies of the armchair travellers, as they brought the adventures of explorers from far-flung and exotic places, into the public halls and private homes of Europe and America.

Huntford also recounts the incredible story of how the most momentous occasion of reaching the South Pole almost failed to be recorded:

On the way to the Pole, each man had been allowed two kilos of personal possessions. Olav Bjaaland alone had thought to bring his camera, a folding pocket Kodak, as it happened. Without that, there would have been no pictures at the Pole. Thus it was that the photographic record of the last great journey of terrestrial discovery depended on snapshots, taken in the spirit of the holidaymaker who wanted to bring home a few memories.⁵⁹

When Amundsen reached Antarctica, the *Fram* was moored, until mid-February, at the Bay of Whales. Here, in the shadow of the Barrier, now called the Ross Ice Shelf, he and his men built a hut and pitched tents, calling the base *Framheim* (home of *Fram*). As a starting point, this

⁵⁸ Huntford, Roland (ed) [1987] pp 7, 8. Amundsen disappeared on a flight in the Arctic in 1928 and there was some confusion concerning the location of his lantern slides. Mrs. Alda Amundsen, widow of his nephew and heir, found the slides in the Oslo attic.

⁵⁹ Huntford, Roland [1987] p 44.

was closer than Scott's position. Here throughout the winter the men prepared for the long journey ahead.



69. *Trying on patent goggles* Amundsen expedition 1910-12, photograph by a member of the Amundsen party, as reproduced in Amundsen, Roald *The South Pole: an account of the Norwegian Antarctic Expedition in the Fram 1910-12*.

Visually, the most interesting lantern slide is the one where Huntford says that: '*...the wintering party are modelling their personalized snow goggles.*'⁶⁰ It has been hand coloured, and looks identical to the black and white image reproduced in Amundsen's book on the South Pole expedition.⁶¹ The black and white image captioned *Trying on patent goggles* is possibly the original from which the lantern slide was made. It is interesting to compare the two images. The details on the black and white photograph are clearer, and the bright light marking the flash is smaller.

In the lantern slide the group picture is at first glance a startling and bizarre contrast to Ponting's very controlled photograph of Scott and men at his birthday/midwinter dinner but like Ponting's photo there is a static air as they too must sit still in posed positions. Nine figures (eight seated and one standing) are depicted around a table, each wearing a set

⁶⁰ Cited and illustrated in Huntford, Roland [1987] p 104-105.

⁶¹ Amundsen, Roald *The South Pole: an account of the Norwegian Antarctic Expedition in the Fram 1910-12*. Translated from the Norwegian by A G Chater, London, John Murray, 1912. Volume I (of 2 volumes) facing p 368 (top).

of goggles with Johansen seated third from the right, smoking a pipe. Roland Huntford identifies them as Hassel (left), Bjaaland, Wisting, Helmer Hanssen, Amundsen, Johansen, (standing) Lindstrøm, Prestrud and Stubberud.⁶² They are all there, the nine men who stayed to winter after the departure of the *Fram*, so the photograph must have been taken by remote control.



70. The wintering party are trying on their personalized snow goggles 1910-12, photograph by a member of the Amundsen party, hand coloured lantern slide, as reproduced in Huntford, Roland (ed) *The Amundsen Photographs* 1987.

Facing the camera, with a studied casualness, they look, in a contradiction of terms, like a sedentary rock band. The apparent overexposure of the whole centre of the photograph lights up the room behind and a large area of tablecloth, creating unintended abstract shapes and an overwhelming mystical effect. This is probably due to the combined effects of a magnesium flash, and the ravages of time on the hand-coloured slide. (The lantern slides were illustrated in Huntford's book just as they were found). The imagination is triggered into the realms of secret rites and apocalyptic revelations. Inadvertently the amateur photographer has created an evocative and lingering image. Surrounding the figures, in the hut named *Framheim*, as in the Ponting photograph of Scott in the Cape Evans hut, are the paraphernalia of everyday life - hanging containers, curtains, bags, leather harness,

⁶² Huntford, Roland [1987] p 104.

framed pictures, and above their heads the planks of the ceiling. Like the Scott portrait, it seems that the characters have been asked to pose, but in this case, in frontal view. Amundsen's is hand coloured using touches of green, gold and brown on the original black and white. Amundsen and his men look like the *Framheim* ruffians beside the Scott midwinter dinner party portrait, with their masks, floppy hats, pulled down caps, assorted sweaters and vests. Their begoggled eyes are riveted on the camera lens and thus the viewer.

Amundsen seems to be less keen than Scott to present the best front; he presents things as they are. (There is, however, another, more formal photograph in which they are very neat and ordered⁶³ and it should be noted that Ponting also took less formal photographs). The background is gloriously untidy, allowing the viewer's eye to flow organically through the composition. The *Framheim* crowd were obviously proud of their 'personalized snow goggles' and wanted them recorded for posterity. Because of their isolation, Antarciticans are renowned for their ingenuity in using whatever is at hand, to adapt, or to create necessities and these personally modified snow goggles demonstrate this characteristic. Note that the slits are extremely small, as protection against snow blindness. This photograph was taken in midwinter, at the height of preparations for summer sledging and the trip to the Pole.

The impact of the figures is strong; united in their goggles as they stare at the camera. It is as if invisible lines connect the viewer with all the figures simultaneously, and the air of direct simplicity gives this amateur photograph a raw energy. Speaking of the photographs taken on Amundsen's trip, Roland Huntford says:

⁶³ Reader's Digest [1985] p 187. This photograph also appears to have been taken with a flash.

He and his companions took pictures themselves as they felt the need. In this alone they were amateurs, and their work was undoubtedly that of the snapshot. Whatever the drawbacks in presentation, this did at least register events as seen through their own eyes. The outcome is a poignant blend of immediacy, artlessness and authenticity⁶⁴

The camera revolutionised the production of images, allowing the average citizen to take photographs thus capturing many incidents on film which would otherwise have gone unseen. The plethora of 'happy snaps' which fill family albums do not necessarily reveal aesthetic qualities or photographic competence, but when sifted or approached from certain defined perspectives, their historical and cultural contribution is evident.

A worthwhile image is one which lingers, provokes thought, evokes memories, informs, enriches and seduces the viewer to return. Amundsen's lantern slide of the *snow goggles* group exhibits these qualities. The bizarre, rugged humour of the Amundsen team as they sit and stare at us through their slitted goggles makes a strong impression and emphasises the valuable contribution of the amateur.

James Francis (Frank) Hurley

Australian photographer Frank Hurley (1885- 1962) was born in Sydney, the son of a trade union official. Hurley was an enterprising man of action, a characteristic which is borne out by many incidents in his life, beginning at thirteen when he ran away to work as fitter's handyman and docker, followed by studies in electrical engineering. Hurley then bought a camera and his first photographic experience evolved as a partner in a postcard business. There is a famous story about the way in which he secured his berth to Antarctica. He bribed a railway guard to allow him to spend the journey with Mawson in his carriage and convinced Mawson to take him to Antarctica. Mawson, impressed with Hurley's persistence and initiative, decided to include him in the expedition. It appears, however that Hurley did formally

⁶⁴ Huntford, Roland [1987] p 8.

apply, as the State Library of New South Wales holds evidence of the letter of application.



71. Portrait of Frank Hurley as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* 1998.

Hurley is one of the few artists to have enjoyed several visits to Antarctica. In a recent television interview, while discussing a new film being produced on Shackleton, Hurley's granddaughter said that he went to Antarctica six times.⁶⁵ His general output of work is prolific and his oeuvre reflects a wide range of photographic experiences as the various collections will testify. The Mawson Collection at the University of Adelaide houses a fine collection of the Mawson expedition photographs. Hurley's first Antarctic journey was with Douglas Mawson (the 1911-14 Australasian Antarctic Expedition - after which Mawson was knighted).⁶⁶ Upon his return Hurley joined the epic journey of Sir Ernest Shackleton (1914-17) in the *Endurance*.

⁶⁵ Liebmann, Steve and Byrnes, Julie: Interview on subject of Byrnes' grandfather Frank Hurley *Today Show* Channel Nine, 29-10-01.

⁶⁶ Douglas Mawson was a geologist, explorer and conservationist whose exploits are well publicised. He was also a competent photographer. *The Home of the Blizzard*, his own account of the 1911-14 voyage, was originally published in two volumes and subsequently published in one condensed volume. It is illustrated with Hurley's photographs and a few from other members of the party. Mawson's original publication also contains reproductions of the paintings and pastels of Charles T Harrison, artist and biologist on the same trip, whose contribution will be discussed later. The ship for this expedition was the *Aurora*, captained by John King Davis, and on reaching Commonwealth Bay a base was established at Cape Denison, to be known by the members of Mawson's party as 'the windiest place on earth', and labelled by Mawson as 'the Home of the Blizzard'. The achievements and the tragedies were notable; sledging journeys explored new areas and the region of the South Magnetic Pole was located. A great tragedy occurred in the Far Eastern Party when Ninnis and Mertz died and Mawson had a long, lone, epic return journey to Cape Denison. The main party returned in 1913 but Mawson and a small group who had stayed another year, returned in 1914 - caused by Mawson's delayed arrival back at Commonwealth Bay, after his lone trek.

Hurley wrote a lively account of the *Endurance* adventure/tragedy in *Shackleton's Argonauts* which has since been re-published (1999) in conjunction with Laseron's *South with Mawson*.⁶⁷ The Royal Geographical Society has an excellent collection of the Hurley *Endurance* photographs, and the Mitchell Library, State library of New South Wales has twenty Paget colour transparencies, which reveal early colour techniques.

Hurley was an official war photographer in both wars; he filmed and photographed in many parts of Australia and in New Guinea, re-joining Mawson on the British, Australian and New Zealand Antarctic Research Expeditions (BANZARE) in 1929-31 and died in Sydney after an active adventurous life. Unlike Ponting, whose Antarctic work appears to be his best and the last substantial body of work that he did, Hurley's oeuvre continued to be wide-ranging and successful after his visits to Antarctica.

As with the work of Ponting, there is renewed public interest in the work of Hurley. In 1995, the Royal Geographical Society, which houses a large collection of Hurley's photographs, published a commemorative calendar featuring large reproductions of Hurley's photographs, accompanied by text, which tell the story of *The Shackleton Expedition 1914-17*. A limited edition set of thirty-five hand-finished photographic prints have also been published from the original negatives in the Royal Geographical Society. The single volume *Home of the Blizzard* was reprinted in 1996; Caroline Alexander wrote *The Endurance: Shackleton's Legendary Expedition* published in 1998, and curated an exhibition (to which she refers in the book as being scheduled for March 1999 at the American Museum of Natural History). Alexander has researched original diaries, presented

⁶⁷ Bowden, Tim (Introduction) *Antarctic Eyewitness: Two Classic Tales From the Icy South* Charles F. Laseron's *South With Mawson* and Frank Hurley's *Shackleton's Argonauts*, Sydney, Angus & Robertson an Imprint of Harper Collins, 1999.

new information, and photographs of superb quality, which were shown for the first time.

And Hurley's movie film is being re-shown around Australia; in October 2001, a completely restored print of *South* was shown to an enthusiastic audience in a packed house at the State Cinema in Hobart.⁶⁸ Julie Byrnes (Hurley's granddaughter) talking on the *Today* show, also discussed the new Imax film production which is a re-creation of the *Endurance* voyage and features the work of Hurley. His photographic equipment was varied; he used large format plate cameras, had many different lenses for distance, close-ups and portraits; there were standard plates and lantern plates for slides; he also took small pocket cameras and movie cameras. Most of his films were black and white but early forms of colour photographs were also made.

Frank Hurley was twenty-four years of age when he first went to Antarctica with Mawson in 1911, and at that stage did not have the experience and professional acclaim that Ponting had established before he went south with Scott. Hurley was however, also a versatile and useful member of the party, possessing an adventurous and daring spirit, whose initiative certainly compensated for any lack of experience.

The Mawson Antarctic Collection in Adelaide houses many albums and sets of photographs of the BANZARE voyages - straightforward representational images which render an everyday account of the life of the expeditioners and of the wildlife; these were required to satisfy the scientific demands of the expeditions. Ponting's portraits are well known but Hurley's portraits are also most impressive; they reflect a

⁶⁸ Hurley, Frank *South*: Sir Ernest Shackleton's glorious epic of the Antarctic, filmed in 1914, accompanied by live music, B/W Silent. ('Big Screen 2001: a celebration of Australian cinema, AFI State Cinema, Elizabeth St, Nth Hobart, Saturday October 27. Big Screen 2001 is presented by the Australian Film Commission and Screensound Australia, the National Screen and sound Archive with support from the National Council for the Centenary of Federation.

perceptive sense of character and personality, combined with the formal values of composition, tone and texture. He took relatively formal photographs on occasions for commemorative purposes, but one group portrait captioned *Midwinter Dinner, Adelie Land*⁶⁹ shows an innovative composition - Hurley seems to have taken it from up in the rafters, so that the viewpoint is high up and looking down at the men, seated at the table some distance away, who are looking up at the camera (and consequently the viewer). Union Jacks are hanging above the figures and an Australian flag is wrapped around a pole. Hurley was often seen to hang from the yardarm on the ship in order to capture the best and most dramatic view. Another marvellous 'portrait' is that of an anonymous face covered with a thin layer of ice making a complete mask, and creating bizarre flowing shapes and forms.⁷⁰ This mysterious head relates to the explorer images which Sidney Nolan paints later in 1964.

The difficult living conditions at Commonwealth Bay are immortalised by Hurley's photo of *The efforts of Whetter and Close to collect ice for domestic use from the glacier adjacent to the Hut during a blizzard at Cape Denison winter quarters*.⁷¹ It is the same necessary task that Hodges (Cook's artist) depicted - his sailors obtaining ice from an iceberg, and that John Davis painted in quaint amateur style on Ross' voyage when the ship was fast in the ice. Water in Antarctica had always been obtained by melting the ice for drinking, cooking, washing, and was now needed for photography as well. Hurley's photo, impressionistic in style, captures the atmosphere of driving, swirling snow and wind which forces the figures to lean and crouch, in order not to be blown away. It remains a central and defining image in the movement known as Pictorialism in photography. One clutches the ice

⁶⁹ Mawson, Sir Douglas *The Home of the Blizzard: The Story of the Australasian Antarctic Expedition, 1911-1914*. Facsimile edition of the text of the abridged popular edition, Kent Town SA, Wakefield Press, 1996, opposite p 353.

⁷⁰ Mawson [1996] Reproduced in the section of photographs between pp 160 and 161.

⁷¹ This photograph is printed incorrectly in reverse, on the cover and in the reproductions between pp 352 and 353, of Mawson [1996] (confirmed by Mark Pharaoh, curator of the Mawson Antarctic Collection, University of Adelaide).

box and the other wields a pick. Laseron describes in *South with Mawson* just how difficult it was to prevent it all from being blown away to sea.⁷² This image of these two hapless figures at the mercy of the polar elements has become an icon of Antarctica. The huts in the background are now regarded as heritage and are the subject of much environmental argument as to the best way of preserving them. Alasdair Mc Gregor has written and illustrated an interesting account of a recent conservation journey to Commonwealth Bay.⁷³



72. Frank Hurley *The efforts of Whetter and Close to get ice for domestic use from the glacier adjacent to the Hut, during a blizzard at Cape Denison winter quarters c 1912*, photograph, 36 x 44.5 cm.

Another famous icon is *The interior of an ice cavern, Whetter standing near the mouth of the cave*. A lone dark figure (Whetter) stands in the centre of the picture near the entrance of an ice cave. Between the figure and the viewer the sea is covered with pancake ice. This particular print is a vertical view with a large amount of ice ceiling in the foreground. A similar image, coloured blue, and in horizontal format is used by Stephen Martin on the cover of his book *A History of Antarctica*. The eye revolves around the central figure, flows through the curvilinear roof and circles around the ice pancakes. It is an organic

⁷² Bowden Tim, (Laserson and Hurley) 1999, p 66.

⁷³ Mc Gregor, Alasdair *Mawson's Huts: An Antarctic Expedition Journal* Marrickville, NSW, Hale & Iremonger, 1998.

composition. The blue horizontal print is restless and exciting in its diverse delineation of forms. There is a sense of the sublime, expressed in the scale of the small figure standing in the flat clear space of the cave floor, suffused with light, but surrounded by these fascinating forms which assume a modernist aura in their natural state of abstraction. The blue print has particular attention given to tonal detail and texture.



73 (a). Frank Hurley *The interior of an ice cavern. Whetter standing near the mouth of the cave* Mawson Expedition 1911-13, photograph from whole plate glass negative.

Boddington says this is a 'faked combination printing' but other historians who have viewed the negative do not agree. Boddington states that it 'shows Whetter standing where it would have been dangerous to do so and includes an ice ceiling where in fact there was none.'⁷⁴ Hurley did, however, make composite prints in the cause of promotion and publicity. In this he was like a painter or collage artist, juxtaposing wildlife on ice scenes and removing unwanted objects or

⁷⁴ Boddington, Jennie *Antarctic Photographs 1910 - 1916: Herbert Ponting & Frank Hurley* Macmillan, South Melbourne, 1979, p 18. Mark Pharaoh, curator of the Mawson Collection and Stephen Martin, historian, having viewed the negative, do not agree with Boddington.



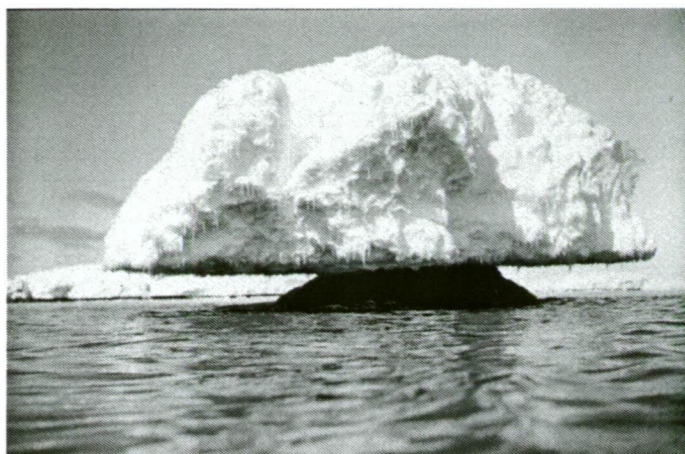
73 (b) Frank Hurley *Cavern carved by the sea in an ice wall near Commonwealth Bay*
as reproduced on cover: Martin *A History of Antarctica* 1996.

figures. He would have appreciated the ease of manipulation in digital photography which is now an established art form. Gael Newton is critical of Hurley's montaging which she says was not needed by Ponting, whom she regards as a superior photographer. She is also critical of Hurley's generic human figures depicted against the elements.⁷⁵ But in the recent publication of Caroline Alexander, it is evident that Hurley saw people as individuals. There are many examples, one being a picture of the young stowaway Blackborow, with Mrs. Chippy, the cat, over his shoulder.⁷⁶ The two men are equally impressive as photographers, but use different methods.

Hurley's view looks into the cave, whereas Ponting's well known images of the ice cave in the iceberg is the opposite - looking out. In the blue print it is possible to see through the other side of the cavern to a small area of sea. Hurley's use of the figure for scale is similar to the way it is demonstrated by Ponting.

⁷⁵ Newton, Gael (with essays by Helen Ennis and Chris Long) *Shades of Light: photography and Australia, 1839-1988* Sydney, Australian National Gallery, Collins Australia, 1988, p 99.

⁷⁶ The story is told in: Alexander [1998] p 23. Blackborow was turned away when Shackleton's crew was filled. With some help, he stowed away and when discovered was allowed to stay on board.



74. Frank Hurley *An ice mushroom in the Mackellar Islets, December 1913*
 photograph from half plate negative.

An ice mushroom in the Mackellar Islets, December 1913, was photographed on the Mawson expedition (1911-14)⁷⁷ by Hurley who was a member of this small side trip to the islets. The image is that of a single mushroom iceberg, its base just below centre of the picture, its canopy almost filling the upper half of the picture. Behind is a flat sky and just behind middle distance where the berg is, are other ice covered islands. Sir Douglas Mawson in his book *The Home of the Blizzard*, writes:

On the 18th I arranged for a visit to the Mackellar islets in company with Hunter, Hurley and Hodgeman, to spend two days surveying and making other observations.

These islets, over thirty in number, are clustered mainly in a group about two miles off shore. Under a brilliant sun, across the pale blue water, heaving in a slow northerly swell, the motor-launch threaded her way between knobs of gneissic granite, capped with accumulations of solid spray. The waves had undermined the white canopies so that they stood several feet above the waters, perched on the dark, kelp-fringed rocks; some of them like fairy mushrooms of gargantuan proportions.⁷⁸

The view of the 40 foot high ice mushroom is seen from a low vantage point in the motor launch enabling the eye to see beneath the solid canopy, thus creating a horizontal streak of light white ice from the sunlight on islands behind the mushroom form. Mawson describes the

⁷⁷ Held at The Mawson Institute for Antarctic Research, University of Adelaide, South Australia. The Institute no longer exists but the Mawson Antarctic Collection is held at the Waite Campus of the University of Adelaide and the South Australian Museum.

⁷⁸ Mawson, 1996, p 400.

light conditions as 'brilliant sun' and the photographer has cleverly shot a low level view allowing this sunlit ice strip to interact and contrast with the dark flat shape of the 'gneissic granite' rock. Mawson was a geologist and the specific rock type is effortlessly slipped into his concise and vivid description as part of his normal visual observation. The scientist also expresses an artistic sense of awe and fantasy.

The composition is classical - centralised, harmonious, and symmetrical apart from the blurred ripples, slightly out of focus, at lower right, caused by the wash from the boat, that leads the eye in to the rock base of the ice mushroom. Slivers of light catch the ripples of the sea, creating a gentle repetitive horizontal pattern. And shafts of light shimmer across the horizontal ripples, leading the eye in from foreground to middle distance. The texture of the sea is rich like an impressionist painting - demonstrating the illusory power of the photograph whose surface is totally smooth.

The mushroom form itself is the *pièce de résistance* as it hangs, suspending belief - solid, heavy. Sculpted by the elements, the ice possesses exciting hollows, humps and ridges in high relief on the three dimensional mushroom canopy; it stands magnificently against an almost flat sky. Trickle of water have become fine little stalactites which hang like short roots in exposed soil, but this is ice and the 'unreal' image is reality. The lure of Antarctica is to be partly explained by its unpredictable edge of reality.

The image is arresting also because of its underlying geometry - the mushroom berg is a semi-circle resting on the rock which the mind's eye completes as a triangle, and the object is offset by rectangles of sky and sea.



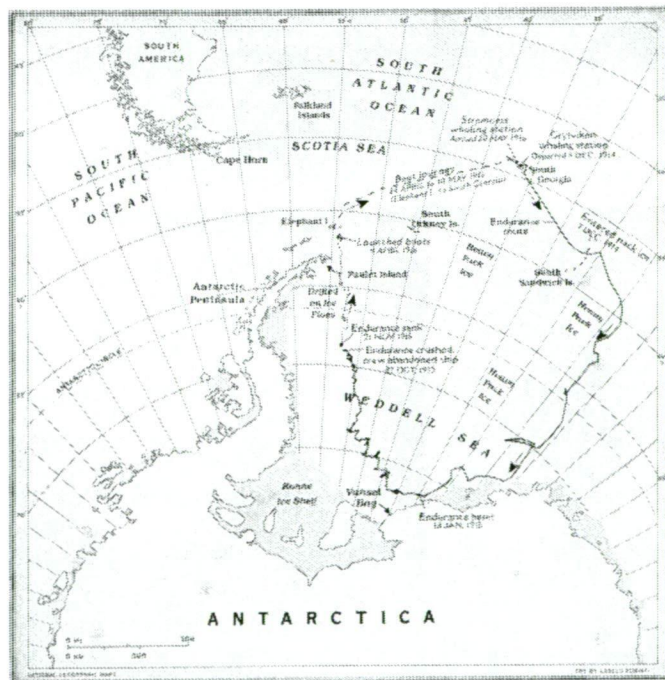
75. Frank Hurley *The furrowed frozen surface of Anenometer Lake, Cape Denison* Mawson Expedition 1911-13, photograph from whole plate glass negative.

Also photographed on the Mawson expedition was a ruggedly organic image, *The furrowed frozen surface of Anenometer Lake, Cape Denison*. Bearing some resemblance to the rows of rounded *Heavy spray ridges* by Ponting (discussed earlier) it shows the sharper, flatter sastrugi - rows of ice waves, formed by the continuous action of the wind. Hurley has aligned these so that they are horizontal to the picture plane; the viewer looks down on these 'waves' from an eye level which is the same as that of a small, dark silhouetted figure, standing in the distance against the horizon. These sastrugi, delineated with their sharp, irregular edges, ripple across the picture, creating a lyrical quality as the eye travels throughout. There is strong tonal contrast between the dark rock and the light ice, and also a subtlety of tone in the forms of the sastrugi themselves.

After the Mawson expedition, Frank Hurley joined Sir Ernest Shackleton's *Endurance* voyage (1914-16). Shackleton took Hurley as photographer and as artist he took George Marston (who had travelled with Shackleton to Antarctica (1907-09). He obviously valued the contribution that each could make and despite the incredible difficulties encountered, each left a legacy which documented the epic trip; it was a strange mix of success and failure. Without doubt, the greater contribution was made by Hurley whose medium of photography was

in one sense, more amenable to the conditions encountered, but in another sense, it is a miracle that *any* of the photographs survived. Marston' etchings, lithographs and watercolours from both of his trips will be discussed later.

Ernest Shackleton (1874-1922) who began his career as an officer in the merchant marine, became a great democratic leader and dynamic force in Antarctic exploration. He was on the *Discovery* - Scott's first expedition, and marched with Scott and Wilson on the southern journey in 1902. He organised his own expedition (1907-09) to Antarctica, where, in 1909, with a small party he almost reached the South Pole, this achievement earning him a knighthood. His next aim was to traverse Antarctica, via the Pole, and the following background details of the British Trans-Antarctic Expedition (1914-17) set the scene for a study of Hurley's photographs.



76. A National Geographic map (art by Kubinyi) showing route of the *Endurance* 1914-16, as reproduced in Alexander, Caroline *The Endurance* 1998.

Two parties were deployed - one (the depot-laying party) on the *Aurora* to the Ross Sea area and the other under Shackleton's command set forth to the Weddell Sea from where the land party would make

their crossing of the continent, via the Pole and rendezvous with the Ross Sea party. The *Endurance* reached the Weddell Sea but was beset in the ice, drifted and was crushed; it then slowly disintegrated and finally sank. Three lifeboats were salvaged and these provided the means of escape and survival - a story of camps on ice-floes, drifting in open boats and eventually, landing on Elephant Island. From here Shackleton and a small crew sailed to South Georgia, braving mountainous seas and then Shackleton and two others made a perilous journey climbing over the snow and ice-covered mountains of South Georgia to the whaling station at Stromness Bay. Shackleton then organised the rescue of both the small party left waiting on the other side of South Georgia, and of the Elephant island party. Hurley has made impressive images that record the epic story.



77. Frank Hurley *Washing the floor* 1914-16, photograph, as reproduced in Alexander, Caroline *The Endurance* 1998.

Washing the floor depicts three of the *Endurance's* men - Wordie, Cheetham and Macklin, scrubbing the floor, from water in three galvanised iron buckets.⁷⁹ The figures are in a row across the centre of the picture, and are separated from each other by two vertical pillars. Wordie is crouching, hands dipping into or out of the bucket, the other two are kneeling and scrubbing with their right hands (Macklin seems to hold a cloth in his left hand). The swathe of soapsuds send a foamy

⁷⁹ Illustrated in Alexander [1998] p 17.

semi-transparent texture swirling across the floor in front of Cheetham and Macklin in subtle contrast to the strongly patterned floor.

A gleaming, freshly-washed expanse of floor extends from the figures to the front of the picture plane. Behind and around the men are structures - wooden walls, vertical supports, beams, heater and door. The picture records the menial tasks that the expedition members were all required to perform, regardless of rank. But it has other qualities that transcend the mere statement. The reason for showing the large area of floor in the photo, is that it provides a spectacular expanse of pattern - geometric design of medallions, lines and light coloured spaces of the linoleum floor, a visually stimulating element contrasting with the mundane subject matter. The picture is composed in horizontal bands - the floor, the figures and the space above and behind the figures. The eye moves deep into the picture led by the one point perspective - the lines of the top of the wooden wall on the left and what appears to be a table fastened above on the right.

Light and shade are fairly evenly distributed; the foreground is generally lighter than the more shadowy architectural forms in the background. Light falls on the flat light toned spaces on the floor, catches the active arm motions, and faces of the three floor washers. The light toned shirts of Wordie and Macklin make stark interesting shapes contrasting with the dark background. The organic shapes of the arms are counterbalanced by the strong verticals of bright light in the pillars. The light also catches small items which are hanging or attached to walls in the background. We see for instance the mount of a picture and the papers pinned on the noticeboard on the door.

Texture is a notable feature of this work - the regular repetitive pattern of the floor, which has been laid in three panels, is broken where the mismatching panels do not line up accurately; and there are the textures of filmy soapsuds, fabric of their clothing, the uneven metallic gleam of the buckets, and the planked wooden surfaces.

Washing the floor apart from being aesthetically interesting, tells a great deal about the style of the Shackleton expedition. Scott being a naval commander preserved the concept of hierarchy. Shackleton was more democratic and this included scrubbing floors regardless of rank. Hurley may have been particularly aware of the significance of Shackleton's policy concerning domestic duties, as his father was a union official. He has taken the photograph from a viewpoint at the level of the top of Wordie's head; this puts the viewer on a similar level to the workers, creating an empathy which is another way of 'democratising' the image. Caroline Alexander says that the diary kept by marine captain Thomas Orde-Lees - 'the most chatty and opinionated of those kept by expedition members, is also one of the most informative.' He could still see the point of the menial tasks although he disliked them.⁸⁰ However, washing the floor seemed to be asking too much, as he writes: 'I simply hate scrubbing. I am able to put aside pride of caste in most things but I must say that I think scrubbing floors is not fair work for people who have been brought up in refinement.'⁸¹

There is a striking similarity, whether it be coincidence or not, with an image painted nearly forty years earlier by Gustave Caillebotte in 1875. Titled *Planing the Floor* it now hangs in the Musée d'Orsay in Paris.⁸² The three kneeling figures are depicted in a similar situation, but are scraping, rather than washing the floor. The interior, architectural setting is a feature common to both images. There is in each, a similar accent on one point perspective, heightened in the Hurley photo by the rows of medallions on the linoleum, and in the Caillebotte painting, by the long planed stripes creating a distinctive pattern of light and dark on the wooden floor. In keeping with the attitude of the times, Caillebotte was interested in depicting natural rather than idealised

⁸⁰ Alexander [1998] p 16.

⁸¹ Lees' diary is quoted by Alexander [1998] p 17.

⁸² Illustrated in the publication: *The Musée d'Orsay: Beaux Arts Magazine* Great Museums Series, 1997, p 58.

scenes, and was also a master in the use of chiaroscuro for dramatic effect. Tonal contrast is of course, an innate quality of the photograph and which Hurley too, used for dramatic visual effect.



78. Gustave Caillebotte *Planing the Floor* [*Les raboteurs de parquet*] 1875, oil on canvas, 102 x 146.5 cm, as reproduced in *The Musée d'Orsay: Beaux Arts Magazine* 1997.

The *Endurance* called at South Georgia en route to the South. Hurley took photographs at this time and he also returned to South Georgia in 1917, after the expedition. He wanted to re-take the wildlife photos which had been lost on *The Endurance* when she sank after being beset in the ice; to capture the site of the land trek of Shackleton, Worsley and Crean; and to make a movie *In the Grip Of the Polar Ice*. This completed the story, and satisfied Hurley and the financial investors.

Hurley recognised the splendour of the South Georgia landscape with its panoramas of snow and ice covered mountains, bare rocky outcrops and the small settlement of the Norwegian whaling station at Grytviken. He climbed its peaks and photographed the vast unfolding views, making various related panorama photographs, some with figures, some without. *Panorama of South Georgia Island, with Endurance in Harbour*⁸³ shows two figures in the foreground on a rocky outcrop surveying the view of sweeping snowfields, ice covered mountains, irregular patterns of interlocking light and dark, ice and

⁸³ Reproduced in Alexander [1998] p 20. Another is reproduced on p 154.



79. Frank Hurley *Panorama of South Georgia Island, with Endurance in Harbour 1914-17*, photograph, as reproduced in Alexander, Caroline *The Endurance* 1998.

rock. Way below is the calm sea of the harbour, the toy-like ships - *Endurance* in the centre and other whaling vessels closer to shore. As Caroline Alexander indicates, Hurley had enlisted the help of Worsley and Greenstreet, the figures in the picture, to carry his camera gear up to Ducefell. This picture has an aura of the nineteenth century travelogue where figures, representing both themselves and the viewer, confront the splendour of the Alps, expressing the awe of the sublime.

There is, however, a more modernist flavour in two photographs of *South Georgia Island*⁸⁴ (reproduced here), photographed without figures. These two photographs (which will be referred to as left and right) appear to have been taken from approximately the same position, as indicated by the fact that the furthest mountains are the same in each image. They depict a heavily crevassed glacier viewed from a high vantage point on the rocks above it. Looking across the crumpled 'papier mâché' flat of the glacier we see sharp snow-covered peaks looming above to the level we are on and higher.

⁸⁴ These two photographs from the SPRI collection bear no indication of the date but appear to have been taken in 1917 on Hurley's return trip to South Georgia, as Alexander's use of quotations from Shackleton's *South* indicate. See Alexander [1998] pp 142, 165.



80. Frank Hurley *South Georgia Island* 1914-17 (left image of panorama)
 photograph, 15.6 x cm x 20.5 cm.

The right hand photograph opens up to a vague blurred space where sky meets ice. The most unpredictable and creative element in this composition is the dark shadow, opaque at first glance but subtly transparent on closer inspection in two areas - on part of the rocks and on the ice. The line on the upper edge of the shadow is an intricate ripple as it outlines the rock; the long cast shadow flattens the appearance of the existing forms as it points out onto the glacier. In the left hand image the flat shadow is edged by a more organic, irregular outline.



81. Frank Hurley *South Georgia Island* 1914-17 (right image of panorama)
 photograph, 15.5 x 20.5 cm.

The use of these shadows indicates an awareness of the formal values of a photographic image. The shapes of the shadows assume an interest in their own right, establishing a feeling for shape and space - the negative and positive of the figure/ground relationship. It gives the images an abstract quality - abstraction later being a prime concern of painters, sculptors and photographers in the twentieth century. The camera automatically reveals extraordinary shapes and unexpected contrasts between light and dark. In this case it is the shadow which flattens the rock forms on which the photographer (and consequently the viewer), stands. The contrast between this flat darkness and the lighter toned crumpled fissured ice is visually impressive.

The aesthetics of the images are one aspect. But the foreboding shadows on the one hand, and the awesome scenery on the other, also reflect the contrasting emotions of Shackleton and his men as they viewed this spectacular vista on their final trek to safety. This was the dangerous terrain that they, in their weakened state, had still to traverse, and yet, Shackleton reveals in *South* that this experience of peril, endurance and the forces of nature, had enriched their lives. Shackleton's experience encompassed a balance in his experience - the yin and yang of beauty and danger - the light and darkness of success and failure. The survival of the party overshadowed the absolute failure of the voyage.

Hurley who was not with Shackleton at the time of this epic trek, returned the next year (1917), to South Georgia to take pictures which complete, in considered manner, the last stages of the survival story, and also replace some of the lost documentary images of wildlife, such as those of seals and penguins which he had taken on the first visit. The story of the *Endurance* first trapped in the ice, then drifting, slowly

disintegrating and finally sinking, was documented in all its stages by Hurley, some of these becoming well-known icons of Antarctica. He took one photograph of the ship beset in the ice, from a low position, looking up at the eerily-lit hull, masts, spars and rigging against a black sky. For this dramatic effect, he used twenty flashes, thus creating a majestic memorial to the vessel that had been both home and transport to the men.

Perhaps the most critical incident is that of Hurley diving into freezing waters (against orders) to salvage his film and negatives from inside the semi-dark hull of the ship. There was a strict limit on what could be taken in the small boats as ^{they} left the *Endurance*. Shackleton agreed that Hurley could salvage 120 plates and three spools of film. Together they smashed the other plates - about 400 of them, so that there was no temptation to take them. And Hurley then photographed everything with a small pocket Kodak camera.

The negatives still had to survive being buried under snow at Elephant Island for five months, but they eventually resulted in a fine series of unique artistic images. In a preliminary explanation to his book *Shackleton's Argonauts*,⁸⁵ Hurley explains his obligation to the investors, the 'good sportsmen' who advanced funds for the trip, 'against the precarious security of the picture rights'. In the situation of not achieving the voyage objective, the work of the photographer was relied upon to salvage the failed voyage, and this he was able to do by eventually showing them to large appreciative audiences, whose fees repaid the investors.

⁸⁵ Bowden Tim (Laseron and Hurley) [1999] p 175.



82. Frank Hurley *The End* photograph, as reproduced in Alexander *The Endurance* 1988.

*The Endurance crushed in mid-sea by the pressure ice*⁸⁶ depicts the disintegrating *Endurance*. Her sinking hull has nearly disappeared. The remaining mast, broken spars and tangled rigging are delineated against a flat white sky and the total image is a picture of majestic chaos. The line which ties the dogs together lies on the ice at an angle, and with the figures of the harnessed dogs, leads the eye in towards the central image of the ship. Caroline Alexander cites the caption which Shackleton uses in his original version of *South*. He titles it *The End*, an apt title - it was the end of the ship, as implied by the figures of the watching dogs, but sadly it was also 'the end' for the dogs (and Mrs Chippy the cat) who all had to be shot because they could not be taken on the long journey to safety. Hurley's many magnificent photographs of the dogs with their handlers and other members of the party, indicate

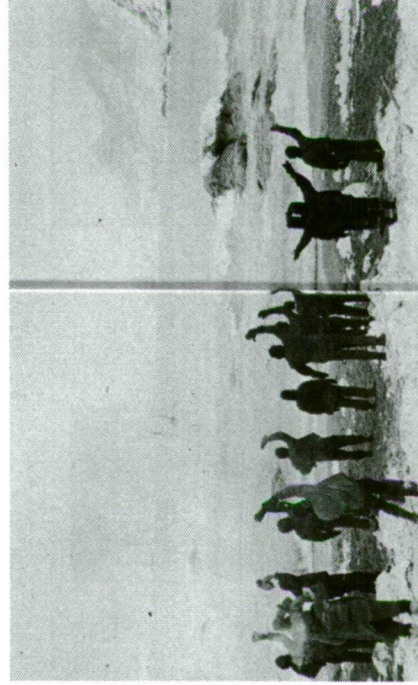
⁸⁶ This photograph is titled *The Endurance in her death throes* on the RGS Calendar [1995] *Endurance crushed in ice* in Martin [1996] and *The End* in Shackleton's *South* cited in Alexander [1998].

the close relationships that existed between them, so this was an inevitable but tragic time.



83. Frank Hurley *The Departure of the James Caird from Elephant Island* 1916, photograph, as reproduced in Alexander, Caroline *The Endurance* 1998.

Caroline Alexander's excellent book (prelude to an exhibition) in which the text is built around the images of Hurley, details the complex and intricate aspects of the ensuing epic of survival. She makes interesting observations on the intriguing transformation by Hurley, of his image *The Departure of the James Caird from Elephant Island*, into *The Rescue*. The background to the images is as follows:



84. Frank Hurley *The Rescue* 1916, as reproduced in Alexander, Caroline *The Endurance*: 1998, epigraph.

The men had reached Elephant Island in three boats. The party was then divided into two, one group to stay, and the other to set out for South Georgia for help. The boat *James Caird* left with Shackleton's small party setting out for South Georgia; their supply boat before they left, was the *Stancomb Wills* which then returned to the men on the

beach at Elephant Island. Shackleton eventually reached South Georgia, left a group on one side of that island then climbed over the mountains to the Stromness whaling station. He made arrangements for the collection of the men left on the other side of South Georgia and returned on the *Yelcho* to make the final rescue, on August 30, 1916, of the party who had been living under the shelter of the two upturned boats left behind.

In Hurley's photographic record of the *Endurance*, perhaps the single most memorable and representative image depicts a line of ragged men standing on the beach of Elephant Island, wildly cheering as the lifeboat from the *Yelcho* heaves into view; Hurley called it 'The Rescue.' When published by Worsley in his memoir, *Endurance*, however, this same scene is entitled 'The Departure of the *James Caird* from Elephant Island.' The original film negative, in the archive of the Royal Geographical Society, shows that the *Caird* has been violently scratched out, leaving the supply boat - the *Stancomb Wills* - and her waving crew as they make their way back to land. The explanation for Hurley's action is simple: An appropriately climactic photographic ending to the story was needed for the lectures.

Hurley's predilection for 'fiddling' with his images was usually harmless, but in this case, he committed a grave indiscretion, for the original, irretrievable image was the greater. In it, he captured both sides of this impossible story, the razor's edge of its endeavor - success and failure in the balance, the momentous departure and the patient bravery of those left behind to wait, their hands raised boldly in a determined, resigned, and courageous farewell.⁸⁷

Alexander is right in this respect. The original *Departure* photograph does express 'success and failure...and the patient bravery' of Shackleton's expedition. Her book illustrates other 'rescue' photographs showing the *Yelcho*, and it would therefore seem unnecessary for Hurley to have done this. But it must be remembered that Hurley's brief was to promote the trip and in so doing, recoup the expenses of the investors. His art was driven by the demands of these 'good sportsmen,' as he calls them in the prelude statement of his book *Shackleton's Argonauts*. He was a great entrepreneur and the temptation to use the modified image to provide a spectacular and impressive finale to his illustrated lectures, was too great! Hurley, though, was not constricted by the confines of the brief; he fulfilled the requirements to document the voyage and in naturally applying his expert eye and sense of dramatic visual composition, he transcended the mere record to

⁸⁷ Alexander [1998] p 202.

produce narrative images, landscapes and portraits of a high aesthetic quality.

The Rescue/The Departure of the James Caird from Elephant Island depicts a horizontal band of waving figures on a strip of snowy beach. All but one are waving to the occupants of a small boat which is in the distance being rowed ashore. On the right, snow-covered mountains slope into the sea and the distant horizon is light and blurred. The eye moves laterally as well as penetrating the picture plane and focusing on the distant boat which is the point of attraction to the figures.

Most of the figures are waving with a single raised arm; one has both arms outstretched and one in the middle simply stands with arms at side looking out to sea. The camera is facing the source of light, and the dark silhouetted figures are flat, stylised, 'cutouts', standing starkly against a soft 'Turneresque' background. They look stilted as if they have been asked by Hurley to adopt appropriate poses. This static simplification and exaggeration does, however, imbue the image with a timeless quality. And the two contrasting titles of *Departure* implying hope, and *Rescue* marking the fulfilment of that hope, reflect the character of the Heroic Era.

Charles Turnbull Harrison

Also travelling with Hurley on the *Aurora* with Mawson in 1911 was artist and biologist Charles T. Harrison (1866-1914). Born in Hobart, Tasmania, he was forty-three years of age when he went to Antarctica. Harrison had set up a studio in Melbourne, and may have studied at the National Gallery School in 1898. He was working on Tasmanian crustacea before sailing with Mawson. A valued member of the expedition, he returned with the main party in 1913 (leaving Mawson behind). Tragically, on 3 December 1914, he was drowned. 'All hands'

of the Commonwealth Fisheries steamer *Endeavour* were lost when returning from Macquarie Island.⁸⁸

There are many references to Harrison in *The Home of the Blizzard*, its original version of two volumes containing reproductions of paintings and crayon drawings by Harrison. Mawson gave Harrison's widow a copy of the book, inscribed: 'To Mrs C T Harrison with pleasant recollections of Charles T Harrison's sterling merit - (signed) Douglas Mawson May 1915'. The facsimile condensed version of one volume (1996) has maps and excellent black and white photographs by Hurley and other expedition members, but unfortunately there are no reproductions of Harrison's work.

Harrison was assigned to Frank Wild's Second Party, the Western Party, stationed in Queen Mary Land, whose sledging expeditions and exploits are outlined in Wild's chapters in *The Home of the Blizzard*. Harrison's wife Annie Caroline, like Charles, was also a naturalist and painter. Charles Harrison's original Antarctic paintings and drawings belonged to the Commonwealth Government, so copies were made by his wife, thus enabling a valuable record of his work to be retained by the family.⁸⁹

His landscape paintings and drawings resemble Wilson's in subject matter and style - topographical studies of mountains, glaciers, icebergs and other ice formations. This is not unusual as the purpose of the work

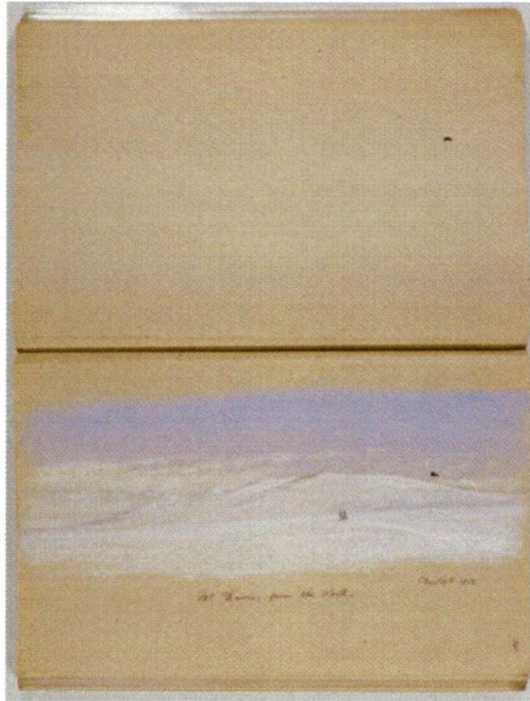
⁸⁸ Biographical details have been obtained from Backhouse, Sue *Tasmanian Artists of the Twentieth Century: painters, sculptors, printmakers and photographers 1900-1985*, Hobart, Pandani Press, 1988, p 100. (Harrison's date of birth is confirmed by grandson Geoff Harrison). Backhouse cites Hedley, C. 'In Memoriam: Charles Turnbull Harrison' pp xii, Biological Result of the Fisheries Experiments carried on by the F I S Endeavour 1909-1914, Volume III: I-xii. See also Harrison Chas T. (Charles Turnbull) PICMAN database, Australasian Antarctic Expedition 1911-1913, Record 17 of 100, 1 sketchbook and 5 drawings, collection of State Library of New South Wales. <http://libapp.slnsw.gov.au/cgi-bin/spydu/FULL/PM/BSEARCH/454/395381.17>, 13-03-2001. Listed here is the full index of 'Contents' of the sketchbook.

⁸⁹ Vera Harrison, daughter-in-law of Charles T Harrison explained this in conversation with Lynne Andrews, February, 1999.

was the same for both: to document the landscape and other aspects of the expedition.

The vast panoramas depicted by Wilson and Harrisson, ironically, because of their small size, express a sense of intimacy, in stark contrast to the large 'enveloping' canvases of Christian Clare Robertson later in the nineteen-nineties. Wilson and Harrisson created small pictorial works because of the limitations of weather and environment but their long exposure to the landscape gives their work an honesty, simplicity and directness which is easily understood by the viewer. The genre is still very much in the appropriate spirit of the traveller/topographer artist. The texture of these intimate works is complementary to the smoothness of the photograph which relies on its fantastic quality of illusion of space and texture. They each have their place.

In 1928 a sketchbook and five drawings of Harrisson's were presented to the State Library of New South Wales. The sketchbook gives a valuable insight into the life of the expedition (1911-13). It is a Windsor and Newton sketchbook of 'Charcoal Drawing Paper' - sheets of brown paper which are perforated (for page removal) near the spine. Harrisson has listed the contents: an index of the titles of the forty-one crayon pastel drawings, with details methodically listed, such as latitude and longitude, and weather conditions. A map delineated in extremely fine pen lines, shows the route of the 1911 expedition. His notations indicate that 'The latter half of the sketches were made when possible on the long sledging journey as circumstances permitted' and requests that the chalky crayon works are handled carefully owing to the fragile nature of the medium. Pastels were his choice, being presumably easier to use in cold conditions than watercolour, and quite suited to the depiction of snow and ice; the medium allows a build-up of texture and creates an opaqueness which suggests the Antarctic terrain. It is a visual diary of activities and experiences drawn in a naturalistic, competent style - indicative of art training.



85. Charles T Harrison *Mt Davis, from the North* Dec 19 1912, pastel drawing on sketchbook page, 34 x 22 cm (page size).

Mt. Davis, from the north is an example (no. 35) from the sketchbook. Harrison's work is in bands; first a band of the support - the untouched stiff brown paper, then a white pastel strip aptly representing the flat plain with the humps of Mt. Davis behind. Above the mountain is a strip of soft but intense blue sky and above that the brown paper of the page. In the middle distance minute figures and sledge have been pencilled in, impressing upon the viewer the insignificance of humans in the vast scheme of Antarctica. A thicker pastel streak leading from the lower right to the sledging party shows the track of the sledge. Harrison has written the title and date – Dec. 19th 1912, on the brown paper page below the pastel drawing

The Antarctic landscape has a definite horizontality and essential simplicity, which Harrison has captured with minimal marks and a reductive sense of space. Harrison's image is a result of really looking, seeing and recording what is actually there. A combination of empiricism and abstraction. This reductive view of Antarctica becomes the focus of study in the nineteen-nineties by David Stephenson working in the medium of photography.

Other subjects in the sketchbook include coastlines, ice cliffs, sunset, pressure ridges, snow petrels, and *The Sledger's Christmas Dinner*, 25 Dec.

George E Marston

George Marston (1882-1940) travelled as artist on two of Shackleton's voyages - on the 1907-09 *Nimrod* voyage, and also on the *Endurance* in 1914-17. He had studied at the Regent Street Polytechnic Institute, become a certified art teacher and was appointed to the *Nimrod* party to make topographical drawings and to record the various aspects of the expedition⁹⁰ - a similar brief to the draftsmen and watercolourists of Antarctic voyages since the days of Hodges who sailed with Cook.



86. Frank Hurley, portrait of *George E. Marston* Shackleton Expedition 1914-16, 12.7 x 9.6cm..

Hurley (who was also on the *Endurance* trip) produced a wonderful photographic portrait of Marston which shows something of his appearance and character. Taken at three quarter angle it depicts Marston, looking like a Lapplander, clothed in a thick fur coat. Hurley has lavished Titian-like attention on the texture of the coat. Marston glowers at us from beneath a 'furred' brow and was described by an expedition member as having 'the frame and face of a prizefighter and

⁹⁰ Shackleton [1908-09/1988]. Mary P. Goodwin gives these details of his studies and qualifications in the Introduction, p xii.

the disposition of a fallen angel.⁹¹ Chosen for his physical strength as well as his artistic skills, he obviously proved his worth on the *Nimrod* expedition, thus ensuring a place for himself in the subsequent *Endurance* party. Although members were appointed to specific positions, all were required to participate in sledging expeditions and to work at other tasks where necessary.

The base for the *Nimrod* party was at Cape Royds and here in the hut during winter a book was designed, written, illustrated and printed by members of the group - the first book to be published in Antarctica. Marston illustrated this with lithographs and etchings. (This aspect of his work will be discussed later within the context of the book *Aurora Australis*). Packing cases, used for the expedition's supplies were readily available and Marston quite appropriately, used some of these, for oil paintings, one example in the collection of the Scott Polar Research Institute (SPRI) being *Shackleton's snowcovered hut at Cape Royds with Mount Erebus in the background*.

Like Wilson and Harrisson, Marston depicted examples of celestial phenomena. *Moon halo (Mt. Erebus behind) and vertical beam*, painted on June 12 (1907-09 expedition) is a small jewel-like work, almost totally suffused with washes of blue - the sky being lighter than the mountain. Suspended, ethereally in the air is the white disc of the moon encircled by a softly coloured halo, and a shaft of light extends vertically upwards from the moon beyond the circumference of the halo. It has a mystical aura and could equally be captioned with Coleridge's words 'glimmered the white moonshine' from the *Ancient Mariner*.

⁹¹ Alexander [1998] p 23.



87. George Marston *Moon Halo (Mt. Erebus behind) and vertical beam*
June 12 1908-09, watercolour drawing, 11.7 x 14.23 cm.

The stability and success of the 1907-09 expedition is starkly contrasted with that of 1914-16, however the complete failure of Shackleton's party to achieve their goal was overwhelmed by the feats of their journey to safety, and miraculously transformed into the stuff of legend. In May 1922 Marston exhibited twenty two drawings at the Grosvenor Galleries, London, and the small catalogue, a copy of which is held with Marston's work at SPRI is most revealing.⁹² It begins with an account - concise, accurate and delivered in modest terms, of the situation in which the works were made. He refers to the drifting of the ship for eight months, and explains that all his work - apart from the eight drawings indicated in the catalogue - were lost when the *Endurance* finally disintegrated. His paintings were then put to the most unusual use ever recorded:

My oil colours were then commandeered to paint the seams of the boats (now our only hope); and in the final escape from the ice, six months later, we doubtless owe some small degree of our safety to those tubes of colour. I was now left with a few sheets of paper, half a dozen watercolours and one pencil, which, during that six months' drift and the boat journey, were my most treasured possessions.⁹³

⁹² Catalogue: *Elephant Island, 1915-16: Drawings by George Marston Saved from the Wreck of the 'Endurance'*, Grosvenor Galleries, 51A New Bond Street, London, W.1, May, 1922

⁹³ Marston catalogue [1922].

Marooned on Elephant Island for four and a half months while Shackleton and others headed to South Georgia for help, Marston and others lived in a makeshift hut made from the two upturned ship's boats (*Stancomb Wills* and *Dudley Docker*). Marston depicted this in *Elephant Island* (No 6 in the catalogue) and notes that he made the sides of the hut from canvas of old tents. An interesting combined work of Hurley and Marston depicts an image with a cut-away view showing the sleeping arrangements inside the unique living quarters on Elephant Island.⁹⁴ After the period of darkness passed, Marston occasionally crawled out from under the shelter of the two upturned boats and made drawings which he later coloured by the blubber stove with the light of a blubber lamp, while also eating blubber! He explains how he kept the drawings safe:

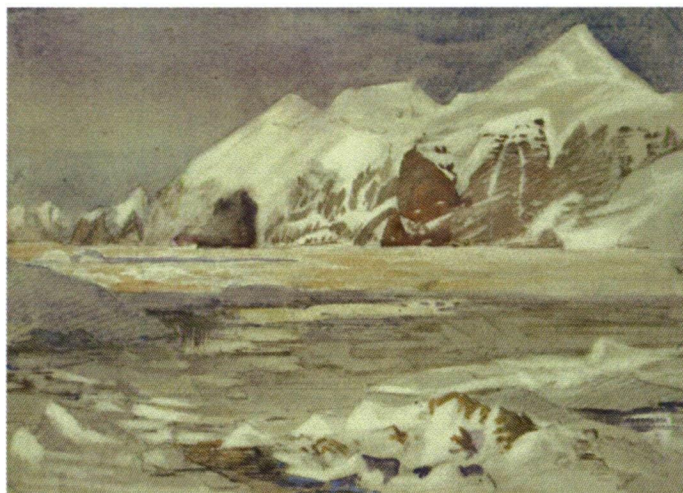
To protect them from damp and decay I made a case for them from old tent material, dog harness and a piece of my dog whip, and kept them in my sleeping bag, taking them out for an airing during the few fine days we experienced while there. Some were unavoidably marked with spots of blubber oil - our principle article of diet - but under the circumstances I have made no effort to remove them. If it is possible for the drawings to be kept together as a set I should like the case to go with them.⁹⁵

The twenty-three catalogue entries end with 'Case for the Drawings' - ingeniously constructed in true Antarctic tradition from whatever was at hand, and displayed along with the works of art that it was designed to protect. The drawings are all listed with simple notes and they depict a wide variety of ice and weather patterns. He seems to have been particularly aware of the occasional beauty in nature which contrasted with their mostly gloomy and squalid surroundings. *Glacier, Storm Brewing, Elephant Island* (no 21) reflects this awareness, his notation being: 'The effects over the glacier were sometimes so theatrical as to appear unreal, and were a pleasant relief during the four and a half

⁹⁴ Reproduced in Cameron [1974] p 214. Also reproduced on this page is an external view of the 'hut' with clothes drying, by Frank Hurley, and a painting, executed in romantic, adventurous spirit, probably executed by Marston 'from memory', of Shackleton and others setting out for help in the *James Caird*, showing the boat, with two small sails hoisted, dramatically riding the waves. These images are in the Royal Geographical Society collection. An excellent reproduction of the living quarters with the clothes drying, titled *Hut on Elephant Island* may be viewed in Alexander [1998] p 170.

⁹⁵ Marston catalogue [1922].

months of storm, fog and darkness.' Note his perception of the edge of reality and fantasy and the absolute extremes of their physical existence.



88. George Marston *The coast of Elephant Island (evening)* 1916, watercolour and pencil on paper, 27.5 x 38 cm.

The Coast of Elephant Island: Evening (no. 9 in the catalogue) is captioned as 'One of the few bright evenings we experienced during the time we were on Elephant Island'. It is a traditional composition, of a view looking across snow-covered rocks and a small blue inlet, to a mountainous headland. The peaks reach into an intense blue sky mingled with a grey green wash. Brown rocks jut out from the snowy blanket. The skeleton structure of the drawing is evident beneath the wash in the form of pencil outlines and hatching - evidence of his colouring the original drawing with wash, as described in the catalogue. This provides an interesting interrelationship between the texture of the two mediums of pencil and paint. John Caldwell's Antarctic paintings of the late eighties, and indeed his continuing landscape watercolours, demonstrate this same delicate interplay between pencil and wash. *The Coast of Elephant Island* exudes an air of serenity, executed with clarity and brightness, thus expressing one of the rare, beautiful occasions in an existence of mere survival.

Aurora Australis* and *The South Polar Times

Printmaking in Antarctica established its presence in an extraordinary manner in the Heroic Era. A book, *Aurora Australis*, edited by E H Shackleton was published in the cosy, cramped interior of an isolated hut befogged by coal and blubber smoke and nestled near the edge of the icy continent in the depths of winter in 1908. The first book published in Antarctica, it was illustrated with lithographs and etchings by George Marston. A considerable feat, it presents a great contrast to the conditions of desktop publishing in Antarctica today, nearly a century later, with the facilities of centrally heated rooms and computers which enable the production of digital images.

True to the spirit of challenge in the Heroic Era and to the energy-charged nature of the man himself, Shackleton determined to produce a proper published book. He had previously, on Scott's *Discovery* expedition in 1901-03, edited and printed the first Antarctic publication in the form of *The South Polar Times*, and in his preface to *Aurora Australis* he writes:

There are essential differences between the two efforts, for *The South Polar Times* was typewritten and only one copy could be issued, whereas *Aurora Australis* is actually printed, and therefore allows of a larger edition. Again; the labours of the Editor are light, for the bulk of the work falls on the shoulders of the Printers and Artist.⁹⁶

It is significant here and elsewhere in Shackleton's two prefaces that he acknowledges the work of Marston the artist, the printers Wild and Joyce, Day who made the covers, and the other contributors.

Renowned for the firm but reasonable leadership of the men in his command, Shackleton was more democratic and less hierarchical in his administration than Scott, who was conditioned by a disciplined naval education and training. Scott segregated officers and men in their accommodation on ship and shore. In Shackleton's hut at Cape Royds

⁹⁶ Shackleton [1908-09/1988] Preface.

there was no such segregation of the fifteen men under his command.⁹⁷ Scott did however, also know the value of keeping the men creatively occupied with this monthly journal in the long winter months and acknowledges that some of the best articles in the *South Polar Times* came from the mess-deck:

Helping to dispel winter's gloom was the *South Polar Times*, a monthly journal printed and edited by Ernest Shackleton. This contained summaries of events, instructive articles, humorous pieces, full-page caricatures and puzzles. Anyone could submit contributions. 'Some of the best', Scott claimed, 'are written by occupants of the mess-deck.'⁹⁸

Bound editions of the *South Polar Times* are in the library of the Royal Geographical Society, some of the copies being presentations to the library by Captain R.F.Scott. These sets of hand-made typed and illustrated journals draw the reader/viewer into the hermetic world of its creators, to partake of the in-house humour of the members in this isolated enclave in 1908-09. Articles are signed with various noms de plume such as Spes, Shell-back and Loki, and many of the pages are illustrated with beautifully observed and rendered images of seals, whales and penguins in watercolour and pen and ink. One rendition in pen and ink is of men with sticks and nets on an operation to catch penguins. Not all of the illustrations have been signed but Wilson's signature as artist appears frequently. The pages of text, printed with the manual typewriter and supplemented with hand-drawn sketches, represent a relic of a time past.

Shackleton commanded his own *Nimrod* voyage in 1907-09, and was inspired to publish a full book: *Aurora Australis* There are varying accounts of the number of copies of *Aurora Australis* published but are

⁹⁷ Shackleton [1908-09/1988] In the Introduction Mary P. Goodwin writes, citing *Antarctic Days*, written by George Marston and James Murray in 1913, that there were fifteen men in the hut, p xii, xiii. There are, however sixteen signatures including Shackleton's, on the endpapers (front and back) of this facsimile 'Julienne' edition. Dr Andie Smithies, librarian at the Australian Antarctic Division confirms that there were sixteen men but A L A Mackintosh, second officer did not overwinter, due to the loss of an eye, for which he sought treatment in Australia. He travelled there on the *Nimrod* and also on her return trip to the ice the following summer. (email 22 April 2002).

⁹⁸ Reader's Digest [1985] p 146.

probably fewer than one hundred.⁹⁹ In true hand-made style, the original editions show variations in the number of leaves, the selection of prints, and not all are bound. These unique editions, rather like artists' handmade books of today, are now very valuable books - privately owned or preserved in the rare books sections of libraries.¹⁰⁰

The SeTo facsimile publication is accessible and extremely useful for research. This facsimile edition comprises ninety-four unpaginated leaves (excluding the twelve leaves of the information from the publisher and the Introduction by Mary P. Goodwin). Based on the 'Julienne Soup' edition,¹⁰¹ the SeTo publication presents a facsimile of the original hand-made book with some minor additions such as the dust jacket which features a colour print of the aurora. This repeats the frontispiece of the actual book. There is a page of information on Shackleton and Sir Joseph Kinsey, who bequested his original copy to the Alexander Turnbull Library. The Forword, unsigned, is presumably by the publishers and the Introduction is by Mary P. Goodwin. Photographs enhance the text of the section which precedes the facsimile of the actual book. The endpapers (front and back) show sixteen signatures of the men under the heading 'British Antarctic Expedition 1907-1909'. Some of the images in the prelude to the book itself are: portraits of Shackleton and Kinsey, an aurora in the sky with ponies outside the hut, four bearded men and dogs (all looking very similar) on board the *Nimrod* en route to Antarctica, men repairing a sledge, Bernard Day's motor car, Joyce at a sewing machine and Wild

⁹⁹ Shackleton [1907-08/1988]. Mary P. Goodwin writes in the Introduction: 'We know that there were extra pages printed beyond the number bound. In studying the sources, including Marston and Wild, I believe that between seventy-five and 100 copies of each page were printed, but that only twenty-five to thirty copies of the book were sewn and bound. This makes it a very rare book indeed.' Shackleton [1908-09/1988] p. ix.

¹⁰⁰ It is interesting to compare two original copies held in the Mitchell and Dixon libraries of the State Library of New South Wales. Comments on the back dustjacket of the SeTo facsimile copy reveal two sale prices for *Aurora Australis*, £8.5s at Sotheby's in 1912, and £6500.00 at Christies 1986 - an indication of the increased interest in Antarctic memorabilia of Shackleton, and maybe also of an interest in the image-making of Marston!

¹⁰¹ Other examples of the names of the editions are: 'Butter', 'Bottled Fruit', 'Burbury' and 'This End Up', cited by Mary P. Goodwin in Shackleton [1908-09/1988] Introduction.

at the press in their small room, and a drawing of the hut interior, packing cases being used for seats, supplies neatly stowed.

Perhaps the most revealing image is the photograph of Ernest Joyce and Frank Wild in their small 'room' approximately six feet by seven feet, showing the cramped conditions in which the book was published. Joyce sits on the left at the sewing machine stitching a harness, and Wild sits on the right, head slightly bowed, working on a rope. The atmosphere is that of contentment engendered by industry, the figures absorbed in their tasks, surrounded by necessary clutter. Behind Joyce are the folds of the cotton duck walls which divided the rooms.

Mary P. Goodwin writes that although Shackleton is well known for his leadership and exploits, he is not so well known as an editor and publisher, and that he aimed to better anything that Scott did. She outlines the process by which they received their training, a crash course at the firm of Sir Joseph Causton. In three weeks they were rushed through courses in typesetting, the use of inks and dyes, design, cutting, acid baths and pulling. Practice with a variety of paper, pressure and temperature gave these rookie compositors a just-sufficient introduction to the printing process. Sir Joseph lent the printing press and a small etching press. He also donated the rich paper, type and ink to the expedition.¹⁰² Shackleton in his Preface states that seven years is the usual time to learn the printing trades and he expresses the hope that 'any shortcomings will be leniently viewed'. He writes in an Additional Preface about the specific difficulties encountered. The Antarctic cold caused problems with the ink and a candle needed to be held under the inking plate to regulate the flow of the ink. Shackleton pays tribute to the four men - Joyce and Wild who did the printing, Marston the lithography and etchings and Bernard Day who bound them with covers made of 'provision' cases. Articles were contributed by most of the men. Goodwin quotes *Antarctic Days*, a

¹⁰² Goodwin, Mary P. in Shackleton [1908-09/1988] p xiii.

book later written by Marston, and Murray, telling of the difficulties - of snow brought in from outside, melting blubber on the floor, smoke particles from the burning mixture of seal blubber and coal, and the dust from the stove falling on the paper to be printed. She says that Marston used aluminium plates and that he had a small etching press for both lithography and etching. A separate printing press was used for the type, and the printers held a lamp under the type case to keep it warm enough so that they could handle the cold metal. Once printed, *Aurora Australis* was then compiled in the following manner:

Three holes were punched in each page and then all were sewn together with a strong green twine. Day used packing cases for the books' boards. The cases were made of Venesta board, a primitive kind of plywood, three layers of birch or other hard wood impregnated with waterproof cement. It is light, strong and weatherproof. Bernard Day had his choice of 2,500 packing cases. He cut, cleaned and planed the wood; then softly bevelled the edges and polished the outside to a sheen. Brown leather covers the spine and edges of the front and back boards. The spine is imprinted *Aurora Australis*, and bears their invention, the Penguin Press trademark.¹⁰³

The excellent facsimile edition is informative and accessible to a wide audience. Nothing, however, compares with the visual and tactile experience of carefully perusing an original copy, such as the one held in the collection of the Dixson Library, State Library of New South Wales. This copy has retained the thin green twine, used for tying the pages together and on this original copy the indentations of the aluminium plates are clearly visible on the pages. One can sense the pressure from the press, of the aluminium plate in the thick, soft, printmaker's paper with crinkled edges. On this original edition, Day's hard wooden covers are stencilled with the legend 'SUGAR' on them, and bound with leather.

The place of artistic works up until the end of the Heroic Era is that of supporting the written reports. In the making of *Aurora Australis* there is a closer partnership than usual; the original articles ride in tandem with the illustrations. Marston was directly illustrating the stories,

¹⁰³ Goodwin, Mary P. in Shackleton (original publication 1907-09) [1988] p xviii.

partly from his own experience, but also from reading the accounts both fact and fiction written by the men. He did not climb Mt. Erebus but responded well to Edgeworth David's vividly descriptive and informative prose, and he entered into the fanciful whimsy of Mawson's fictional *Bathybia*. Although tied inexorably to the text, the etchings and lithographs have a vitality and interest of their own.

The frontispiece is a simple image of the aurora, its beams of white light vertical in a vivid blue sky. The next illustration which precedes David's account of *The Ascent of Erebus* is an etching titled *Under the Shadow of Erebus* which seems to relate more directly to Shackleton's poem printed later in the book without an accompanying illustration. The first lines of the poem are:

Erebus
Keeper of the Southern Gateway, grim, rugged, gloomy
and grand;
Warden of these wastes uncharted, as the years sweep
on, you stand.
At your head the swinging smoke-cloud; at your feet
the grinding floes;
Racked and seared by the inner fires, gripped close by
The outer snows.

Erebus - icon of Antarctica, both guardian and challenger to the intrepid - is visible in good weather for miles around - to expeditioners and also now to tourists cruising past. The lyrical, pantheistic drama of Wordsworth is evident in the metaphors used by David and especially in the words 'Erebus not only commands a view of incomparable grandeur and interest, but is in itself one of the fairest and most

majestic sights that Earth can show.¹⁰⁴ The fine lines of the etching indicate the snow-covered hut nestled below the mountain, not unlike a scene from the European Alps. Upon closer inspection two figures are visible, one in the foreground and one in the middle distance. The finely drawn lines of the etching subtly suggest cloud and mist swirling across the mountain, topped with its puff of 'swinging smoke-cloud'.



89. George Marston *At the Edge of the Crater* 1908-09, lithograph, 13.4 x 10 cm, as reproduced in Shackleton, E H. *Aurora Australis* Facsimile edition 1988.

The stirring, fulminant image *At the Edge of the Crater*, is the illustrative response to Professor Edgeworth David's article on the first ascent of Mt. Erebus, the world's southernmost active volcano. As in Iceland, this striking combination of fire and ice displays a phenomenon of striking contrast, on the edge of reality.

The scene depicts a short space of ground leading to the near edge of the crater where four men stand, two holding their ice axes. A blaze of

¹⁰⁴ Earth has not anything to show more fair:
Dull would he be of soul who can pass by
A sight so touching in its majesty:
A sonnet - *Composed Upon Westminster Bridge* September 3, 1802 by William Wordsworth. The sonnet is found in Wordsworth, William *William Wordsworth: an anthology* Norwich, Jarrold Colour Publications, 1989, p 74.

light silhouettes the figures - apart from a few extremely fine delineations of clothing, ropes and packs. This same illumination casts a long shadow of the group of three figures, which runs towards the lower left corner. Vigorous, swirling white lines and spaces indicate the resist method of the lithograph, and contrast with the fine etched lines of print in Marston's etchings, indicating the different printing processes. *At the Edge of the Crater* has a scraperboard effect. On the far side of the crater and higher, is a small distant figure, one arm raised, the other resting on the T-shaped ice axe - facing the four on this side. The figures, facing each other from opposite sides of the huge crater, encourage the viewer's gaze to enter the 'vast abyss' as experienced by David in his account:

After a continuous loud hissing sound, lasting for some minutes, there would come from below a big dull boom, and immediately afterwards a great globular mass of steam would rush upwards to swell the volume of the snow-white cloud which ever sways over the crater. These phenomena recurred at intervals of a few minutes during the whole of our stay at the crater. Meanwhile the whole of the air around us was extremely redolent of burning sulphur.

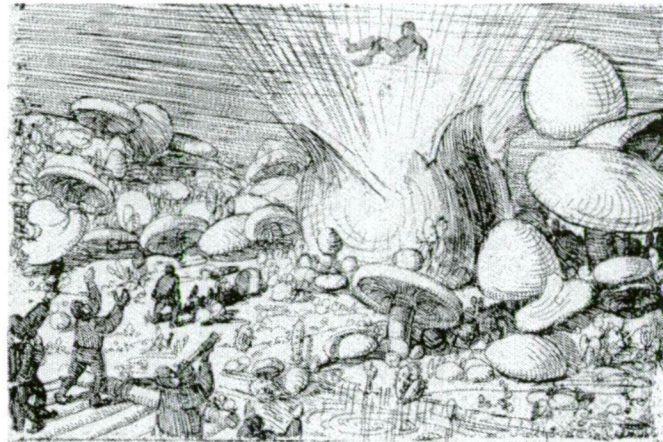
This is the spectacular 'performance' witnessed by David and paralleled by Marston in the visual medium of the lithograph. Thus Marston has presented two views of Erebus - the distant scene viewed by some tourists and expeditioners, and the view at the crater's edge, only ever to be experienced by the most intrepid of climbers.¹⁰⁵

Marston made two etchings for Douglas Mawson's 'early science fiction tale'¹⁰⁶ *Bathybia*, a fanciful, whimsical journey to an imaginary tropical geological landscape, entered through a vast volcanic crater, discovered en route to the South Pole. A whole world opens up, 22,000 feet below sea level, inhabited by large insects, giant water bears and rotifers. It is reminiscent of the mediaeval fantasy of a lush land of riches in a fabled southern continent, or a pocket of a lost natural world

¹⁰⁵ Mt. Erebus is well known as the site of a tragic plane crash in 1979.

¹⁰⁶ Mary P. Goodwin refers to the young Mawson's story as 'a fascinating and well-written early science fiction tale, in the Introduction to Shackleton [1908-09/1988] p xxii.

like the fabled city of Atlantis, or the lake of Eldorado, and it has affinities with the real but fantastical Gondwanaland. It is a dream which Mawson has between the first and second wake-up call in the morning. Pure escapism, but based on snippets of reality, re-composed. The dream of sun and swamps is the opposite of Mawson's reality of snow and ice.



90. George Marston *Executing evolutions in mid Air* 1908-09, etching, 10 x 14.8 cm, as reproduced in, Shackleton, E H. *Aurora Australis* Facsimile edition 1988.

Executing Evolutions in Mid-Air is a small lively etching of a gently sloping hillside covered, in Mawson's words, with 'mushroom-like fungi' - 'giant toadstools' tilted at all angles. At the top in the centre is the astonishing horizontal figure which appears to be levitating having been forced upwards by a large exploding mushroom. On a raft on the river in the lower left foreground are gesticulating figures; one seems to be looking through a telescope. Another figure stands on the land below the mushrooms. The work has the aura of a biblical miracle with the horizontal figure in the illuminated sky, and the spectacular phenomenon being watched by Breughel-like figures looking upwards in various attitudes of exclamation.

Marston's lively linear skills are evident in the vividly descriptive etched lines which define form - the curvilinear lines of the mushrooms, the close, slightly diagonal lines which suggest a flat sky, and the small curved parallel lines showing the form of the toadstool

trunks used to make the raft. The explosive lines of the exploding mushroom fan out against a light sky with great force. The viewer's eye is led into the focal point of the explosion by the light but also by the darkly hatched figures looking and exclaiming in that direction. The eye bounces around the picture by means of the light on the tops of the mushrooms and the darks underneath. A nice touch is the small eddy in the middle foreground.

Mawson's story tells how the raft was moored and the artist (was he referring to Marston?) climbed to 'the top of a clump of giant toadstools hard by, intending to size up the sketching possibilities of the neighbourhood'. The toadstool was mature and ready to burst.

The Heroic Era of the early twentieth century (considered to end with Mawson's BANZARE expeditions of 1929-31) represents a high point in exploration, discovery and scientific research, but equally and inextricably interwoven with these achievements, are the arresting visual images of the period. Commissioned primarily to record the many aspects of the expeditions which are the first to settle on 'the edge', these images reveal a continuation of the brief given to the early artist/illustrators. But now there is evidence of a slowly growing individualism, along with the fact that the visual image is beginning to assume a status of its own.

The leaders Scott, Shackleton and Mawson were all interested in the literary and visual arts, and while to some extent, promotional and commercial needs drove the production of visual images, these expedition leaders possessed a spirit of adventure which spilled over into the area of image production. Scott admired and respected the work of Ponting and of Wilson. Shackleton initiated and published the book *Aurora Australis* with its integration of the visual and literary.

Mawson was a keen photographer and expresses a vivid imagination in his imaginative 'early science fiction' tale of 'Bathybia'. The encouragement given to the artists fostered an atmosphere of freedom, which complemented the demands of the brief to record, and in this atmosphere the two dedicated individualists Ponting and Hurley, both thrived. So the influence of these leaders is substantial and there is an interesting blend of art, science and literature resulting in a cultural balance in the first settlements in Antarctica.

The artists themselves reveal a passion and dedication to be seen in many Antarctic expeditioners. Wilson's work makes an enormous cultural contribution, with its direct and honest spirit of science and the sublime. The aged Sir Joseph Dalton Hooker wrote in admiration: 'They are marvellous in numbers, interest and execution...The heads and bodies of the birds by Dr. Wilson are the perfection of ornithological drawing and colouring. They are absolutely alive.'¹⁰⁷ Harrison's work makes valuable contribution in the continuing vein of the traveller/artist. Marston's watercolours which survived the *Endurance* expedition reveal - like the earlier watercolours of Hodges, more than a century before - an interest in the mediums of paint and pencil for their own sake, thus reflecting one of the concerns of modernism. Marston's etchings and lithographs are personal, intimate expressions which complement well the texts he was illustrating. And Amundsen's unique, quirky image of his men wearing their 'patent goggles' shows the special contribution of the amateur photographer.

But the camera exerts the most influence on the images of the Heroic Era, and it is the works of Ponting and Hurley that reveal the greatest artistic advances. The camera because of its newness in the Antarctic continent, offered challenges and inspired experimentation. The spirit of nineteenth century romanticism was appropriate in a land of unreal atmospheric effects, and the camera with its innate capacity to express

¹⁰⁷ Wilson and Roberts (ed) 1967, p21.

strong tonal contrast and a range of tones, was admirably suited to depiction of the vastness of ice and the phenomenal variety of ice shapes, patterns and forms. It captured the flattening effects of light and cast shadows, inviting a natural exploitation of abstraction in the exterior landscape, but also captured the opposite - a depiction of depth underlaid by invisible linear perspective - in rows of ice furrows, or in a group of men seated around a dinner table.

The capacity of the camera to capture an image instantaneously, encouraged a diversity of viewpoints, including the panorama, the close biological study, and the bird's-eye (or map) compositions of the early map-makers and artist/illustrators. But, because the 'eye' or lens of the camera could be easily mobilised and held briefly in unusual positions, the possibilities for interesting viewpoints and compositions were greatly extended. Ponting and Hurley were each passionately dedicated to their craft of photography, and were physically daring in their desire to achieve the best possible pictures - Hurley hung from the yardarm and Ponting was suspended on planks above the ocean, each in order to capture an outstanding view.

Ponting and Hurley had a mutual respect for each other's work - one a skilful stage-manager and classical composer of images aiming to present an enduring 'truth', the other a composer of dramatic flair, and an adventurous manipulator of images in the darkroom. Their work records the evidence of the first settlements - all the activities, wildlife, and landscape in changing moods, but importantly, the best of these images stand alone as works of art, due to their acute aesthetic sense, imagination and technical ability.

So the camera, with its immediacy and accuracy of recording, comes to dominate the image-making in the twentieth century and beyond. This results in a plethora of photographs which are historically useful and fascinating for the information that they contain, but which are mostly lacking an artistic element. And there is a place for both. Despite

Stieglitz's valid push for photography to be accepted as a fine art in America, it took a long time for this to be fulfilled, and in Australia in 1980 Christine Godden writes: 'Until recently, Australia had not recognized photography as a medium worthy of serious consideration in the visual arts'.¹⁰⁸ (The photography department at The Museum of Modern Art, New York, was founded in 1929 and the Department at the National Gallery of Victoria was established over forty years later). Ironically although the camera stifles artistic expression in Antarctica - and causes a wider re-assessment of the place of painting in twentieth century art - it eventually liberates the Antarctic artist. In its fulfilment of the documentary requirements, it allows the artist a greater freedom to explore other aspects, although this occurs much later than in the rest of the world. The diverse developments which ensued will be discussed in Chapter 3, where settlement has evolved into occupation.

And so the Heroic Era closes; like the circles on the symbol of yin and yang, it encapsulates the light and dark elements of contrast: the paradoxes of success and failure, fact and fantasy. The character of the age is expressed in the enduring images of the painter and printmaker but more especially in the unsurpassed 'light and dark' photographic images of Ponting and Hurley.

¹⁰⁸ Godden, Christine 'Photography in the Australian Art Scene' *Art and Australia* 18: 2, 1980, pp 175-182, cited p 175.

Chapter 3

Diffusion and Diversity

The art of the contemporary period

The imaging of Antarctica has slowly evolved in just over three centuries, stemming from the first tentative, exploratory contacts of voyagers who came by sea. The first images were made in the eighteenth and nineteenth centuries in the sub-Antarctic, on the fringes, at the edge of the Antarctic continent, whose form and extent at that time were unknown.

A flurry of new exploratory activity occurred at the end of the nineteenth century and the beginning of the twentieth century, leading to the eventual landing and wintering, thus heralding the Heroic Era and the second stage of image-making. Gradually this occupation developed into more permanent settlement. Chapter two examines the period which evolved after the 'touching' of the continent - the grounding and settling and claiming. The sub-Antarctic vegetation of leafy green foliage and exotic megaf flora now gives way to vast areas of white ice and snow, captured so grandly in the landscapes of Ponting and Hurley, along with the ordinary and extraordinary daily activities of the men. The images reflect the settling, the establishment of permanent bases, and the beginning of exploration from them. Human occupation is now an established fact. They have at last 'colonised' the Antarctic continent, the last wilderness. Art is still largely 'in the service of science' but Hurley and Ponting transcend prosaic documentation with their dedication and passion for their subject matter, and to the craft of photography. Scientific and historical records are made with artistry; and as with the watercolours of Hodges earlier, in the eighteenth century, some of the photographs stand as artistic achievements entirely in their own right. Wilson, expressing a holistic attitude to religion, art and science emerges as a 'Renaissance man'. The alliance between art and science is a complementary one.

The third stage begins in the mid-twentieth century; it is characterized by divergence - the physical divergence of exploratory journeys by sea, air and extensive traverse across the vast ice sheet in all directions from the established bases. A parallel occurs with the divergence of artists' responses to Antarctica - a diffusion and diversity of expression.

Chapter three explores the artistic paths taken by British and Australian Antarctic artists from the mid-twentieth century to the turn of the twenty first century. The influences of Modernism and Post-Modernism are felt, but most obvious is the individual response to the place itself. The artists express an individuality because of a strong focus on the twentieth century artist as an individual, but also because rapidly developing technology provided faster and more accurate means of recording scientific data. Ironically, although freed from any specific obligation to science, some artists such as George Davis, Caroline Durré and Christian Clare Robertson have chosen to investigate scientific aspects of Antarctica from an artist's perspective. Each artist brings his or her own perceptions and particular skills to bear on the subject matter and their oeuvres are variously affected. Of the eleven artists chosen, in this contemporary period, only two of these - David Smith and David Stephenson have visited Antarctica a second time. As a result, Smith completed a formidable body of work and it is evident that the second trip had a profound effect on the development of Stephenson's photographic expression.

Australia has a Public Relations and Humanities Program; Britain has only recently begun a similar program.¹ The rapid rise of science and technology in the twentieth century ensured their dominance in human culture. Ostensibly, the reason for occupation in Antarctica is scientific, but viewed more realistically, it is political. Science is now well established, and in order to develop a balanced outlook in Antarctic

¹ The closing date for the first applications for the British Antarctic Survey Artists and Writers program was 31 March 2001.

culture, it is essential that the humanities be included in Antarctic agendas. Within the range of British and Australian artists working in two-dimensional mediums, eleven artists have been selected, George Davis being a sub-Antarctic voyager to Macquarie Island and the other ten voyaging to the continent itself.

Half a century before the establishment of a British artists' program, two artists made a significant artistic and cultural contribution to the genre of Antarctic art. **Edward Seago** (1910-1974) enjoyed the royal patronage of His Royal Highness the Duke of Edinburgh,² and **David Smith** (1920-1999) travelled twice under the auspices of the British Antarctic Survey (BAS).³

Edward Seago appeared to regard himself as the first artist to paint in Antarctica and while this is certainly not the case, it is obvious that he was not familiar with the earlier work of British painters such as Hodges, Wilson, and Marston (outlined in previous chapters). Rosamunde Codling says that, despite the short distance of his home from the Scott Polar Research Institute at Cambridge, which houses a large collection of Wilson's work, Seago seems to have been unaware

² The opportunity to visit this remote continent, arose when Prince Philip, who was an admirer of Seago's work, invited Seago to make the return trip from Australia to Britain via Antarctica on the Royal Yacht *Britannia*, after the Melbourne Olympic Games in 1956.

³ A detailed account of Seago's Antarctic work is given in: Codling, Rosamunde *The Antarctic paintings of Edward Seago (1910-1974)* *Polar Record* 33: 186, pp 213-222, 1997. The article was written by Codling as a research student, Department of Geography, Open University, Milton Keynes. Codling also catalogued all of the known Antarctic and sub-Antarctic works, totalling 39, excluding portraits, and including the counterpart paintings. Seago painted pairs which were very similar to each other (later paintings which almost matched earlier works) and which create some problems with cataloguing.

of it. His lack of education may also have been a factor.⁴ Seago worked as a professional painter but his training was done more through personal study, reading, travel and association with artistic mentors, than academic study. He spent only a short period at art school.

So, while it is not known exactly why Seago thought he was the first Antarctic artist, it is evident that Antarctic art was not yet an entity. As stated earlier, it was there, largely in support of the informative text, and to some extent, 'hidden'. In the mid twentieth century the visits of the British and Australian professional Antarctic artists are sparse, the most notable being Seago, Smith and Sidney Nolan. It is not until 1987 that three Australian artists were sent to Antarctica with full government support - a move which recognises the potential of artists to express their perceptions and responses alongside scientists whose research has always been the reason quoted for a presence in Antarctica. These artists travelled under the auspices of the Australian National Antarctic Research Expeditions (ANARE). Even then the Public Relations and Humanities Program took some time to become established.

Bea Maddock, responding to a question about her place in the stream of Antarctic artists, as she travelled on the ANARE voyage in 1987 with Jan Senbergs and John Caldwell says that 'we thought we were the pioneers'.⁵ Not exactly true, but it indicates the lack of information, the lack of a coherent history of this partly 'hidden' body of images. And of course they *were* pioneers in that they ushered in a new era of government sponsored Antarctic art with the ANARE program.

So it is not surprising that, twenty years before, Edward Seago was unaware of other Antarctic artists' work. This meant that he approached

⁴ Codling [*Polar Record* 1997] p 217. Codling quotes Goodman, J *Edward Seago: the other side of the canvas* London, Collins, 1978, pp 221, 202.

⁵ Maddock, Bea and Andrews, Lynne. Interview: Lynne Andrews interviewing Bea Maddock at Launceston, Tasmania, on the Antarctic project, 21 Dec 2000, edited 2001. Appendix p 32.

the subject matter with a freshness and worked with an absorption in the landscape, making his own response in his own style, stimulated by the interest and patronage of His Royal Highness the Duke of Edinburgh who also painted on deck, observing and respecting Seago's methods and results. Seago also had an enthusiastic audience and some keen amateur painters working there as well.⁶ The opportunity to go in the southern summer of 1956-7 for Seago, was obviously a natural extension of his interest in landscape - its character, atmosphere and moods, in changing light. Although an accomplished watercolourist, he worked continuously, painting in oils, and achieved a large output of work in the short period of about two and a half weeks spent in the sub-Antarctic and Antarctic regions.

Two writers who have completed monographs on Seago, each in large format are Ron Ranson and James W. Reid. The oeuvre of Seago is well represented in these beautifully illustrated books, with black and white and colour reproductions.⁷ It is possible to see the Antarctic work in the context of the whole oeuvre. These and other writers indicate the kind of reception that Seago's work received - in general terms, a lukewarm reaction from critics and a warm reception from the public - responses perhaps to be expected in the milieu of twentieth century artistic innovation which existed at the time. Reading about the reaction of the critics now, half a century later, it does not seem important that his painting has strong affinities with the earlier period of the Impressionists; this direct visual response is an appropriate method of capturing the light and atmosphere of Antarctica.

Rosamunde Codling presents a meticulously researched and carefully referenced article which draws together the various threads of her own research from studies of the original works, a letter from the Scott

⁶ Ranson, Ron *Edward Seago: the vintage years* Newton Abbot, David & Charles, 1992, p 12.

⁷ Ranson, Ron [1992] and Reid, James W *Edward Seago: the landscape art* London, Sotheby's, 1991.

Polar Research Institute, periodicals and monographs of Seago. Written as a research student in the Department of Geography, its style is factual and scholarly, with the immediacy of reference details set within the text. The disadvantage of this otherwise useful system of reference is that it impedes the flow of ideas and feelings essential to the appreciation of artistic images. Codling does comment appreciatively on Seago's paintings, frequently quoting other opinions, and the catalogue of the works is invaluable. The strength of the article lies in its carefully researched facts and the illustration of five large, well chosen images that impress the reader/viewer with the characteristics of Seago's vision. There is room therefore to take a different tack, to focus on the works in a reflective, meditative manner, thus absorbing the atmosphere and emotion.



91. Edward Seago *Near Base O, Grahnamland (Antarctic Black)* c 1957, oil, 45 x 60 cm, as reproduced in Ranson, Ron *Edward Seago: the vintage years* 1992.

*Near Base O, Grahnamland (Antarctic Black)*⁸ simultaneously exudes an aura of classic calm and mild foreboding. The low horizon divides the image into two rectangles, reminiscent of the golden mean; the large rectangle of the moody sky has clouds brushed in with light

⁸ *Near Base O, Grahnamland (Antarctic Black)*: catalogue No. 24a, 45 x 60cm. Colour reproductions in Reid [1991] p 66, plate 72, Ranson [1992] p 12, and Royal Collection Trust [1994] pp 30-31. Grahnam Land is now known as the Antarctic Peninsula. See Codling [*Polar Record* 1997] catalogue, list p 221.

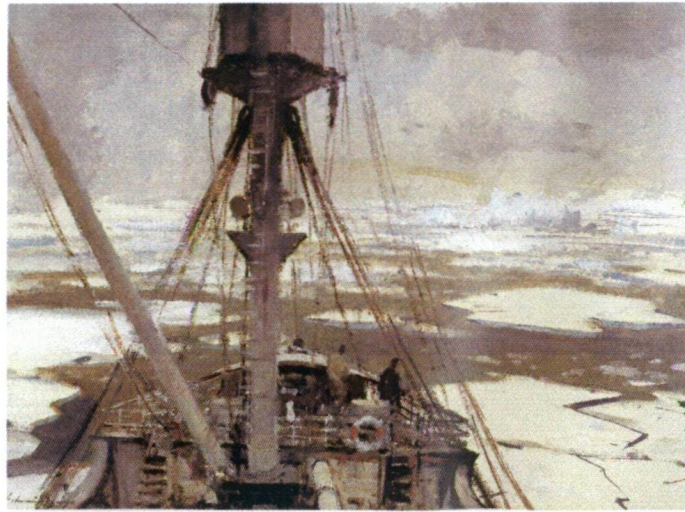
strokes in all directions. Between the horizon and the viewer is a dark rectangular strip of sea, its calm suggested by the horizontals of the bergy bits, their floating implied by the blurred verticals of the reflections and the thick impasto streaks of light. Ice-covered landforms are suggested, the one most capturing our attention being the humped form slightly below centre, its curve creating compositional harmony, along with the horizontals of the floating ice. We seem to be viewing this quietly spectacular scene from a ship, but the ship is not visible.

Many of Seago's Antarctic paintings present the pristine sea and landscape view, without human presence. In other works Seago has deliberately incorporated parts of the ship such as the bow and the rigging which introduce the human element, a barrier between the human interloper and the last great wilderness, or maybe a bridge between the human, or human-made structure of the boat, and the icy wilderness. The same confrontation between the issues of pristine wilderness and human habitation, is evident in the work of other twentieth century Antarctic artists, with interesting variations to the decision to include or exclude human representation. Seago though, is probably concerned more with the compositional drama created by the linear structure of rigging, mast and the foredeck. These structures give a strong foreground presence and encourage the eye to look through the taut lines of the rigging, also to work back and forth from immediate foreground to background.

The painting, John Biscoe *in pack ice*⁹ is about structure and drawing rather than colour, and places the viewer on the ship, looking forward as it crunches through the pack ice. The slightly threatening sky is lightly but vigorously painted. These painterly brushstrokes contrast with the flatness of the jagged 'jigsaw' shapes of the ice floes - an atmospheric effect against the hard surface of the frozen sea. The

⁹ RSS *John Biscoe* was the ship used in the pack ice. HMY *Britannia* was not ice strengthened.

treatment of the sky is impressionistic, but the composition is classical with an almost centrally placed ship. We gaze at the sea and ice through the deftly brushed diagonals of the rigging which forms a kind of open pyramid. One has the feeling of being there.



92. Edward Seago, *John Biscoe in pack ice* c 1957, oil, 45 x 60 cm, as reproduced in Ranson, Ron *Edward Seago: the vintage years* 1992.

Seago didn't see just a white world with grey cloudy skies; he was fascinated by the richness and variety of colours, especially the variations of blues and greens. Codling indicates the presence of this fascination with rich colour in the painting *Argentine Islands*.¹⁰ His icescapes demonstrate the flattening effects of light which fascinated Manet - a result of looking at the light itself and its effects rather than the subject matter as it is known and expected to be. Seago's oil paintings reveal an interest in the medium of the paint itself, and a resulting emphasis on new shapes produced by the light.

Codling, quoting F. Hawcroft's observation that Seago's style changed about 1960, makes the interesting observation that this change occurred in Seago's painting methods after he returned from the Antarctic. According to Hawcroft it seems that he was aware of the dangers of complete reliance on direct recording of nature and began to make small pencil sketches, carrying the colours and atmosphere in his head. He

¹⁰ Codling [*Polar Record* 1997] Catalogue No. 18, p 218.

would then make the work in the studio. It is well known that he had a retentive visual memory as he was able to effortlessly repeat a painting made earlier.¹¹ It is interesting to note the effect that Antarctica has upon the subsequent work of artists who have visited the place.

Seago made only one visit to the Antarctic but he was able to capture the atmosphere of this southern polar landscape. His painterly Antarctic skies have their roots in his paintings of East Anglian skies; he was familiar with snow, and the Antarctic landscape was just an extension of his passionate observation of nature in England. Although it seems he did not know the work of Edward Wilson the two had much in common.¹² Their close observation of nature in England provided a methodology for the expression of the Antarctic. Seago's fresh brushwork and love of atmospheric effects was deeply influenced by the work of artists such as East Anglian, Constable, fellow countryman, Sickert, and the French Impressionists. Seago's thoughts and attitudes, influenced by the English critic John Ruskin, may be studied in the book that Seago wrote: *A canvas to cover*.¹³

David Smith (1920-1999) studied in Britain at the Lowestoft School of Art, the Slade School of Art and in Italy at the British School in Rome. He held senior positions as a lecturer in British art schools, exhibited widely both nationally and internationally, and received prestigious commissions and awards.

The type and quality of artistic response to this very different place will be determined by a number of factors, one of the most important being

¹¹ Codling [*Polar Record* 1997] p 214 quotes Hawcroft, F *Edward Seago: a review of the years 1953-64*, London, Collins, 1965, Introduction.

¹² It is evident that HRH the Duke of Edinburgh knew of Wilson's watercolours because he refers to them in his forward to Reid [1991]. He states that Wilson was the only artist 'of any repute' who had been to Antarctica before Seago. It can only be surmised that Seago did not know Wilson's work and if he did know of him, did not regard him as a professional painter.

¹³ Seago, Edward *A Canvas to Cover* London, Collins, 1947

the time spent in the environment - on the voyage, at the bases, out in the field. The first impact of Antarctica is exciting, stimulating, maybe overwhelming; a second visit opens up further possibilities. While Seago's work is pleasing in its simplicity, directness and consistency of style, Smith has produced a prolific body of work, diverse in subject matter, with some stylistic variation, reflecting both the length of time and the range of places visited.

On the first visit he concentrated on working in oils but on the second voyage aimed to document the trip in watercolours, returning with over five hundred of them. Photographs were taken but he placed greater reliance on the landscape sketches spontaneously made *in situ* as being most helpful for developing the later studio work. Aspects of the British bases, the sites, and the occupants and their work were also recorded, and meticulous notes detailed time and place in relation to his sketches and paintings.¹⁴ Smith also worked in collaboration with Chris Gilbert to make a documentary film that reveals the artist's methodology in the working environment of the Antarctic. A most prolific output of work!

Both visits were on the British Antarctic Survey (BAS) ice-strengthened ship RRS *Bransfield*. Smith spent a total of around twelve months making the two voyages (1975-76 and 1979-80) - a period comparable to the time spent there by scientists, and this allocation of time to an artist is noteworthy. It is also a much longer period than artists spend in Antarctica under the current Australian Antarctic Humanities Program. Australian National Antarctic Research Expeditions (ANARE) takes artists on round trips which are usually of six to eight weeks duration; there is yet to be a resident artist, either staying for the whole summer or overwintering. So, although there is a

¹⁴ See Smith, David 'The artistic challenge of Antarctica' *Geographical Magazine* 53, 1981, pp 884-9. Quoted by Fogg in: Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990, p 78, 80.

gap of about thirty years between Smith's last voyage and the establishment of a British artist program, the twelve month total period spent by Smith is extremely significant. His work from both journeys has been widely exhibited, and there is a collection, displayed in the buildings of the BAS in Cambridge. The nature of the paintings ranges from the straightforward documentary to those showing a more painterly sensibility; the construction of one painting of an iceberg demonstrates affinities with the semi-abstraction of Nicholas de Stael - thick, flat geometric applications of paint in typical modernist self-referential allusion to the flat picture plane of the canvas support.



93. David Smith *The sea freezing* 1975-76 or 1979-80, watercolour, as reproduced in Fogg, Professor G.E. and Smith, David *The Explorations of Antarctica* 1990.

A watercolour, *The sea freezing*,¹⁵ expresses fluctuation of water as the liquid begins to solidify. In the early stages of sea ice formation, thin irregular pancakes or water lily ice (as Smith refers to them in other titles) form on the sea's surface. In this painting the miraculous metamorphosis occurs before our eyes. Thin platelets of ice with undulating irregular edges, jostle, flow, and overlap. Their scintillating fine white dotted outlines are drawn with lively sensitivity creating continuous movement, and the resulting image has a kind of effervescence. There is a layering of rich blues and whites, beneath the dotted, interlocking, overlapping edges. It suggests depth of water, and

¹⁵ This painting and all other paintings by David Smith, to which reference is made, are illustrated in Fogg and Smith [1990].

flux and change on the surface. This restless movement is complemented and emphasized by the stillness at the top of the picture.

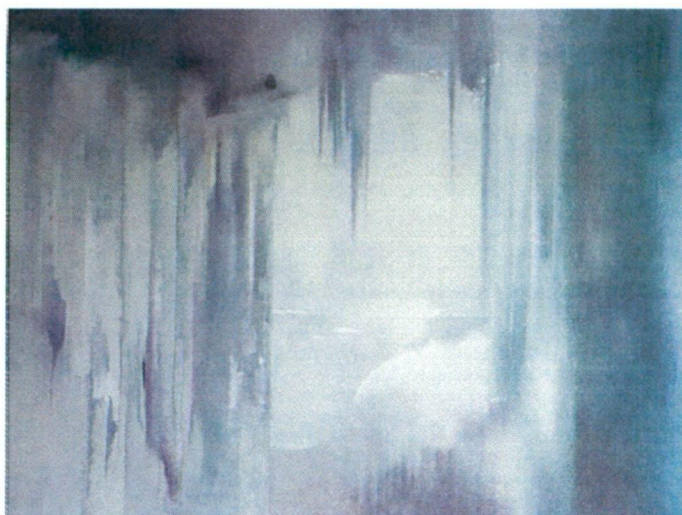
The aerial view we have of *The sea freezing* represents a variation from the more usual profile or panorama of the Antarctic landscape, and is modernist in its experimentation of subjects being represented from a variety of angles.



94. David Smith *Sun, storm clouds and icebergs* 1975-76 or 1979-80, watercolour, as reproduced in Fogg and Smith *The Explorations of Antarctica* 1990.

Smith demonstrates an interest in both the abstract and the figurative. Antarctica presents a visual feast of naturally abstract forms in its icebergs, seas and celestial phenomena. Smith was fascinated by skies and their dramatic effects. His depiction of *Sun, storm clouds and icebergs* in watercolour is almost all sky - glowing, radiating beams of yellow, orange and red, beneath a hovering golden red form in inky dark clouds. The icebergs and their reflections sit on a thin straight strip at the bottom of the picture. The bergs are not white but dark, their geometric cut-out forms are silhouetted against the sky. Like Edward Wilson, Smith is expressing a sense of awe in the presence of natural phenomena but he is part of a different generation and belongs to a school of trained painters. The medium is used in a fluid and emotional manner, and the style is more expressionistic. There is a love of paint, shape and an emotional response.

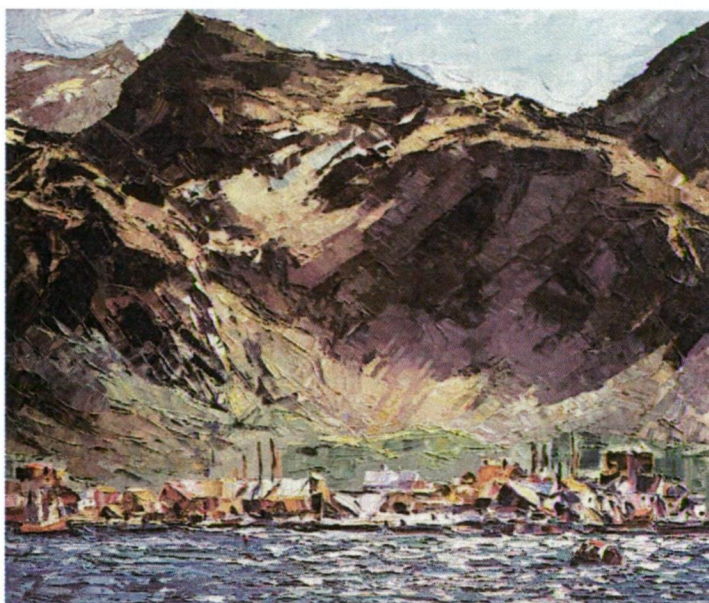
Smith's watercolours vary in their paint application and style - sometimes the landfall is lightly and descriptively drawn, as in *Scott Peak, Lemaire Channel*. In *Misty day, Lemaire Channel* we gaze upwards at sloping landforms covered in ice; it appears to have been executed with a 'wet in wet' technique. *Port Stanley* with its simplified blocking out of rooves has affinities with the Post-Impressionism of Cézanne. Here, as in some of his other watercolours, the transparency of the medium is exploited. In *Low sun and icebergs* there is a richness of colour, an opacity, and a playful interrelationship of forms. The golden disc of sun lights up sky and ice in luxuriant reds, contrasting with shadows of inky blues. The result is a stereoscopic or three dimensional quality.



95. David Smith *Interior of ice cave* 1975-76 or 1979-80, oil, as reproduced in Fogg and Smith, *The Explorations of Antarctica* 1990.

Smith's oil paintings also reflect a diversity of style and technique. In *A paraselena, Halley Bay* the oil paint is thinly applied, more like watercolour. *Interior of ice cave* is also painted thinly, giving it an ethereal look as our gaze is directed between the vertical, veil-like icicles to the whitish blue sea beyond. One is immediately reminded of Ponting's monumental ice cave photographs. Christian Clare Robertson, later, also paints an ice cave, looking the other way, into the cave itself. In Smith's painting the viewer is closer to the mouth of the cave - we see less of the interior. The aerial view *Sno-cat tracks near*

Halley base, Brunt Ice Shelf painted with thick impasto curvilinear marks, is reminiscent of the enigmatic drawings on the Nazca Plains.



96. David Smith *Grytviken whaling station* 1975-76 or 1979-80, oil, as reproduced in Fogg and Smith *The Explorations of Antarctica* 1990.

Smith used a palette knife expressively and revelled in the layers of luscious paint. The marks of the palette knife in *Grytviken whaling station* are vigorous and impressionistic in their depiction of the horizontal row of buildings nestling below the towering mountains. One is reminded of the *Endurance* men who spent one month here before their journey further south; of the epic struggle of Shackleton, Crean and Worsley as they climbed over the mountains on South Georgia; of the striking black and white photographs taken by Hurley on a later trip in order to complete the record and to provide a memorial to the *Endurance* party, all of whom miraculously survived. Shackleton died at Grytviken and is buried here below the mountains of the Allardye Range. Smith's painting is loaded with strong historical overtones.

Stylistically, Smith oscillates between the figurative and the abstract. There is an obvious fascination with the forms of the landscape, the forms of human habitation and a need to record as many aspects of the journey as possible, but sometimes the minimalist nature of the sea

allows him to indulge in pure painting, unfettered by the particular ties of the figurative image. Instead of the low horizons of his sky paintings, there is a high horizon in *Ice-floes, Weddell Sea*; the sky is minimal, the sea is constructed in a kind of layered patchwork grid - ice forms, reflections, and sea providing an impetus to create a very two dimensional painting which relates closely to the picture plane in the abstract modernist tradition. All the lines, and spatula-spread sweeps of paint are horizontal and vertical. Together with the symphony of blues and greys an aura of harmony is created. Quiet areas of paint complement the more active areas. Flecked white surface paint in the centre contrasts with the darker sea on either side in the foreground.



97. David Smith *Ice-floes, Weddell Sea* 1975-76 or 1979-80, oil, as reproduced in Fogg and Smith *The Explorations of Antarctica* 1990.

The video *David Smith: an artist in Antarctica* gives a real insight into Smith's painting methods. Smith's brief was to record his aesthetic appreciation of Antarctica. Chris Gilbert has filmed Smith in action, *en plein air*. The textures of sunken ships are expressed in indian ink, wax resist and watercolour and studies are made for future reference. One such study of glaciers takes about two hours. He paints in oils on the helicopter deck of the *Bransfield*; the paint is stiff because of the cold and he uses a plastering knife to lay in areas of paint. A smaller palette

knife, which is springy and flexible is used to mix paint and to draw small details. At other times he paints on the bridge of the ship, using pastel for iceberg sketches and acrylics on canvas. Gloves are sometimes worn when it is very cold.¹⁶

The Explorations of Antarctica, a book by joint authors, Professor G.E.'Tony' Fogg and David Smith, is important for several reasons. The foreword by Seago's patron HRH the Duke of Edinburgh re-affirms Prince Philip's interest in both the environment of Antarctica, and the unique value of the artist's contribution. In this book there is a balance of text and image. Fogg actually states that Smith's paintings 'provided the stimulus to write this book'.¹⁷ Fogg's text includes extracts from Smith's diary and the book is a virtual exhibition of selected works from Smith's two voyages. All the paintings mentioned and described above are in the book.¹⁸ Included also are other earlier related images, such as those of Doré, Ponting and Hurley. So, it is evident here that the artistic visual image assumes an importance in its own right, not merely supportive of historical text or scientific data.

Fogg quotes a large section of Smith's magazine article, from *Geographical Magazine*, revealing techniques and other aspects such as emotional responses. The following observations indicate some of the content of the article. His painting gear was unrestricted as there was plenty of space on board the *Bransfield* (unlike Christian Clare Robertson, who said that luggage was limited on *Icebird* in 1989). As stated earlier, on the first voyage Smith worked mainly in oils but on the second voyage he aimed to record every aspect in watercolour drawings - and over five hundred were created. He worked in a disciplined manner, annotating for future reference. On board ship he worked on the bridge.

¹⁶ Smith, D and Gilbert, C *David Smith: an artist in Antarctica* Inner London Education Authority, 1980-81 (filmed 1979-80).

¹⁷ Fogg and Smith [1990] p 78.

¹⁸ The book is extremely well illustrated with Smith's paintings. Details of title and medium are given but there are no details of size or collection.

Another piece of good luck was being allowed to work from the enclosed conning tower, high up on the ship's mainmast. From this lofty vantage point there was a 'grandstand' view of Antarctica...I vividly recall one magical evening...The sun was very low and, from the conning tower, the pack ice to the horizon all round was drenched in tints of pink, cerulean blue, viridian green and violet...¹⁹

Smith explains that, far from an overriding whiteness, Antarctica is full of colour due to the refraction of light on the many angles of the ice. He thinks that this colour 'would have entranced the great Impressionist painters' and that the dramatic weather changes would have inspired the Expressionists.²⁰

On the land Smith simply wedged his easel legs firmly into the ice. His reason for extensive use of the palette knife was that it was the best way to manipulate the oil paint, made stiff by the intense cold. He had an ingenious solution to another problem. 'Anti-freeze, in the form of duty free gin, laced the water and eased the flow of the water-colour paints.' He values the sketch done on site as the most useful material for the artist to gather, regarding photographs as a more basic form of reference, and he avoided wearing sunglasses when painting as it would affect the tones and colours.²¹

As Fogg points out, Smith's paintings are of the South Atlantic sector of Antarctica. This is the least remote area of the continent. It was discovered earlier than the Eastern part of the continent where the Australian bases are, and is more settled. This is the area for operations of the British Antarctic Survey - formerly known as the Falkland Islands Dependencies Survey. The acronym 'Fids' was retained, and Smith and Fogg (who was Chairman of the Scientific Advisory Committee of the British Antarctic Survey for many years) were happily absorbed into the Fids fraternity. Professor Fogg writes an integrated art/science/ history account - complemented with illustrations of the work of other earlier artists such as Hodges, Wilson,

¹⁹ Fogg and Smith [1990] p 78. Fogg quotes Smith [1981] pp 884-9.

²⁰ Fogg and Smith [1990] p 78, 80. Fogg quotes Smith [1981] pp 884-9.

²¹ Fogg and Smith [1990] p 78, 80. Fogg quotes Smith [1981] pp 884-9.

Doré, Ponting and Hurley. He clearly sees the artistic images as assuming a status of their own. Lord Shackleton writes in the introduction to *Explorations of Antarctica* of Smith's 'wonderful, evocative and accurate' paintings and of Fogg's 'highly sophisticated and intelligent text' that he believes is 'a balanced and informed account'.

And the environmental awareness that the book generates is a tribute to its well rounded understanding of this remote continent. Science has an established place in our culture and so it is of great significance to read the statement by Smith and Fogg in the Acknowledgements that 'it was taken as a matter of course that the arts and sciences are but two ways of looking at the same thing'.²²

In late December 1963, midway between the journeys of the two British artists, Seago and Smith, Australian artist **Sidney Nolan** (1917-1992), flew to Antarctica invited by the writer Alan Moorehead.²³ They travelled together and as such have endowed us with a unique legacy - two complementary responses of words and images. In the Introduction to the Marlborough catalogue, Moorehead writes perceptively and evocatively about Antarctica and the paintings of Nolan. He refers to the spirit that infuses them and the materiality of the medium. In discussing the dual deserts of heat and ice which feature in the Nolan show, he says:

These grim themes could easily be oppressive, and it seems to me to be something of an achievement that Nolan reveals that they are not really so. After all, the explorer

²² Fogg and Smith [1990] p 12.

²³ Cousins, Kerry-Anne [Exhibition Notes] 'Nolan Gallery, Sidney Nolan: Antarctic paintings 1964' [1 December 1991 - 20 January 1992] Nolan Gallery, ACT, 1992. Cousins states that Nolan and Moorehead travelled to Antarctica in 1963. Other sources indicate 1964.

came to these wastes in search of a vision - himself where no one had ever been before - and what he saw was wonderful. It was not necessary to conquer. To see was enough - to see and comprehend that both ice and desert were larger than man and that they possessed a rhythm and poetry of their own. If it was Nolan's object to put you in the explorer's eye and give you a part at least of his vision then I think that he has succeeded admirably.²⁴

Moorehead's idea of seeing being enough, indicates a paradigm shift from the idea of the conquest of nature which prevailed in earlier more heroic and nationalistic times. In 1953, when Hillary and Tenzing made the first ascent of Everest, it was generally referred to as the conquest of Everest. Now, at the beginning of the twenty-first century the idea that prevails is one of working with nature; a current environmental slogan encourages the explorer to 'take only photographs and leave only footprints'. We live on a planet where resources are finite; and Bea Maddock in 1987, seriously considers the seeing and being there. So in the Antarctic, the writer and painter - Moorehead and Nolan together open up new ways of seeing.

Nolan, who was Australian by birth, divided much of his working life between England and Australia. Under the auspices of the United States, Nolan was flown into the American base, McMurdo Sound, in a Hercules aircraft. These cosmopolitan connections are typical of the situation in Antarctica, where territorial claims and occupation often overlap, but scientists co-operate in a spirit of international goodwill, regardless of their countries' relations in the outside world.

A certain enigma exists regarding Nolan's Antarctic work. Despite his international reputation, his Antarctic work is not widely known in the context of his oeuvre. There is, however, as indicated here in this text, bibliography, and reproductions, quite an amount of reference to the Antarctic work in books, catalogues and periodicals. The Antarctic paintings (that were unsold from exhibitions) were held at the Nolan

²⁴ Moorehead, Alan (Introduction) and Melville, Robert *Sidney Nolan: Recent work* Marlborough Fine Art Ltd London, May 1965, p 6. The catalogue introduction was originally printed in the catalogue for Nolan's exhibition at the Marlborough-Gerson Gallery in New York, January 1965.

Gallery at Lanyon, ACT but were subsequently returned to the estate of Sir Sidney Nolan and periodically come up for auction.

Paintings have been exhibited in New York, London, Canberra and Melbourne.²⁵ According to Elwyn Lynn, the reviews in London and New York were not altogether favourable. In replying to adverse criticism, Lynn comments that this was at the time of New York abstraction, hard edge, Pop, and Op art, and that '...Nolan is, at times, in the African and Antarctic paintings as anti-compositional and as anti-structural as the abstract expressionists...' ²⁶ Nolan was influenced by the vigour of some abstract expressionist work and his gestural marks in the Antarctic paintings reveal the influence of artists such as de Kooning.²⁷ Nolan himself seemed to expect that neither the public nor the critics would understand his response to this landscape which was so different from any other landscape that he had experienced.²⁸

Now, over forty years later it is possible to achieve a better perspective on the series, sifting the too slick or slight from those which have more lasting qualities. The naïve aspect of Nolan's work sometimes leads to slight or shallow expression. Some of the images reproduced in Elwyn Lynn's *Sydney Nolan - Australia* (1979) are poorly drawn but others are extremely powerful. His *Paradise Garden*²⁹ series are rich in colour, lyrical and evocative. But his oeuvre is uneven, and critics polarise in their reviews. This phenomenon was recently aired in 2001, when Benjamin Genocchio expressed his disdain for Nolan's portraits as exhibited in the National Portrait Gallery, Canberra. He writes in *The Australian*:

²⁵ Catalogues record these shows. Photo spreads appeared in *Ascent* and *The Australian Women's Weekly*; an Antarctic painting appeared on the cover of *The Bulletin*. Elwyn Lynn, Alan Moorehead, Charles Spencer, and Robert Melville have written about Nolan's Antarctic work.

²⁶ Lynn, Elwyn *Sydney Nolan: myth and imagery* London, Macmillan, 1967, p 46.

²⁷ Agnew's *Nolans: A Reputation Reassessed*. An exhibition of paintings from the estate of Sir Sidney Nolan [11 June - 25 July] London, 1997, No. 70.

²⁸ Agnew's [1997] No. 69.

²⁹ Nolan, Sidney *Sydney Nolan: Paradise Garden* London, R Alistair McAlpine, 1971.

As harsh as it sounds, Nolan was a resoundingly average painter, one whose technical ineptitude made straightforward portrait painting almost impossible. All his faces and figures are warped and amateurish, while his paint handling and application are nothing short of appalling. How he achieved the fame and reputation that he did is quite beyond me...³⁰

He does, however admit that they possess 'an indomitable charm'. Then, as if to counteract this, Tom Rosenthal, friend and admirer of Nolan, talks to Jane Cornwell in *The Australian* in 2002 about his recently published book, *Sidney Nolan* where he speaks of him as one of two 'colossi' in the context of Australian painting 'in the Western style in the second half of the 20th century'.³¹ The truth is somewhere between the views of Genocchio and Rosenthal. Nolan's oeuvre is uneven and in his desire to paint as an innocent, he does on occasions entirely miss the mark.

But Elwyn Lynn is correct when he writes in *Myth and Imagery* of the vitality and spontaneity of Nolan's technique in the Antarctic paintings. Lynn's text is evocative and empathetic to Nolan's expressionistic use of oil paint, and thus it stimulates the viewer to an active reading of the work.

This factor of relating to a new landscape highlights a very real issue. The artist is faced with a challenge of working out a new response. The viewer also subconsciously relates what he/she sees to known experiences, and it takes time to assimilate, absorb and interpret a new visual experience. Agnew's catalogue, published in 1997, is titled *Nolan's Nolans: A Reputation Reassessed*. This is just over thirty years since the Antarctic paintings were made. Interest in Antarctica is now growing. People are more informed; tourist trips to the area are more frequent; and there are signs that the arts and humanities have a place there alongside science. Another reason for Nolan's Antarctic work

³⁰ Genocchio, Benjamin 'In over his head' [Sidney Nolan] *The Weekend Australian* Edition 1, Sat 25 Aug 2001, Review 16.

³¹ Cornwell, Jane 'Star with stripes: Tom Rosenthal talks to Jane Cornwell about his friend Sidney Nolan and his mysterious passion for stripes' *The Weekend Australian* April 6-7 2002, Review 8-9.

being so little known is that time was short. Nolan flew in, taking hours only to reach this seventh continent, the last wilderness. Quite a culture shock! He stayed a little over a week,³² and so, compared with David Smith's two slow voyages which totalled nearly twelve months, the whole experience was bound to be different.

Seen in the context of his oeuvre, Nolan's Antarctic paintings slot quite logically, as he himself once told Peter Fuller, into a worldwide study of wastelands.³³ He travelled widely to places like Africa and China, and lived in Europe for some time. His depictions of the outback country of central Australia and the barren landscapes of the Kelly country are well known. There is the recurring theme of the human relationship to a barren or hostile environment and through it all runs a continuous, meditative thread of myth and imagery.³⁴

Possibly, because of the urgency of making images in such a short time, Nolan took watercolours, and 200 blank postcards on which he recorded his impressions. Back in the studio he made more extended works in oil on hardboard. This board was a popular support in the sixties and allowed for the vigorous scraping techniques which characterises Nolan's work. He was not an artist who worked assiduously in the field, observing closely and meticulously, recording a landscape with visual accuracy. Not a field artist in the *plein air* sense of George Davis (who went to Macquarie Island in 1978), or John Caldwell (ANARE artist 1987).

Nolan's paintings emerged after much gestation, and this inner emotional response was what mattered. He had developed a

³² Agnew's [1997] p 69, states that Moorehead invited Nolan to go to Antarctica in January 1964 and that they spent eight days journeying by helicopter to various bases and the South Pole. It would appear that they were there late December-early January. [Kerry-Anne Cousins, Nolan Gallery, states that they departed for Antarctica in December 1963].

³³ Agnew's [1997] No 72.

³⁴ Lynn [1967] The title *Sidney Nolan: myth and imagery* indicates the central theme of the book.

deliberately naïve form of expression which depended upon a child-like view of the world, and this he considered, represented a greater truth. Nolan studied the work of writers, especially that of Rimbaud, who became a great influence on the Surrealists. These and other aspects of his oeuvre have been well documented, reviewed and analysed over the years by well known writers, such as Elwyn Lynn, Kenneth Clarke, Brian Adams, and Charles S. Spencer. His Antarctic paintings do not generally reflect this apparent naivety, although one untitled painting does feature an iconic child-like ship, and the explorer 'portraits' are quaint.

The Antarctic landscape made a distinct first impression as he first viewed it from the jump seat of the Hercules aircraft which meant that his first impression was an aerial view, unlike that of the sea voyagers. By comparison with the sea journey, which allows for a slow transition, Nolan arrived suddenly. He flew by helicopter from McMurdo to other stations and to the South Pole.

So, Nolan's sudden arrival by air has a lot to do with the aerial or semi-aerial views of Antarctica that he subsequently paints. This viewpoint also refers to his previous paintings, after flying over Central Australia - his lyrical impressions of the MacDonnell and Durack ranges, and the vast expanses of inland deserts which cover much of the Australian continent. The aerial view has an automatic way of expressing vastness, and Nolan brought this methodology with him when he landed in Antarctica.

He was entranced by the frozen landscape, intrigued by the explorers - sometimes painting them separately, sometimes together. The viewer is enticed into a different position from which to regard the landscape. The aerial view and high horizon line contrast greatly with the topographical watercolours of the eighteenth century draftsmen, whose documentations were narrow horizontal profiles - panoramas, strips

delineated against large areas of sky and sea. Nolan frequently has the viewer hovering above.



98. Sidney Nolan *Glacier* 1964, oil on board, 122 x 122 cm, as reproduced in Crossley, Louise *Explore Antarctica* 1995.

Glacier, (also called *Glacial Flow* where it appears on an Australia Post stamp)³⁵ is one such aerial view, where the purple-tinged glacier curves and surges downhill like a great highway between greenish blue peaks, eerily lit with slithery yellows and whites. Impressionistic in colour, atmosphere, and treatment of form, but expressionist in its dynamic energy and vigour. There is a paradox of stasis and movement. We know that a glacier is frozen solid, thus appearing immobile but it does in fact invisibly creep downhill. The brushstrokes are gestural. An almost flat but slightly blurred sky sits behind a range of rounded mountains. At middle right are more angular peaks of different sizes. Soft snow and mist are suggested. In the foreground a mass of snow covered mountain heaves to the right, suggesting past geological movement. The eye undulates along the distant ranges,

³⁵ Australia Post, stamps. Issue date: 14 June 1989; designer: Janet Boschen, Australia Post Graphic Design Studio; original paintings: Sir Sidney Nolan; printer: CPE Australia Limited, Melbourne; printing process: photolithography; paper: CPL stamp paper; perforations: 13.75 x 13.25; stamp size 26mm x 37.5 mm; issued sheet content: 100 stamps (two panes of 50; national postmark: Kingston Tasmania 7050. Four paintings are represented: *Antarctica*, *Iceberg Alley*, *Glacial Flow*, and *Frozen Sea*.

sweeps down the glacier in a huge curve from right to left and steeply down, across to the left again, then up and down along the foreground ridges. The eye can travel in reverse - along the mountain ranges and up the glacier: in fact it moves restlessly without stopping. The eerie lighting reflects Nolan's impression of Antarctica being lit by moonlight, even though there was twenty four hour daylight when he was there. This is a strong emotional response.



99. Sidney Nolan *Antarctic Mountains* 29 August 1964, oil on hardboard, 122 x 122 cm as reproduced in *Ascent* 1986.

Moorehead, commenting on glaciers and mountains says:

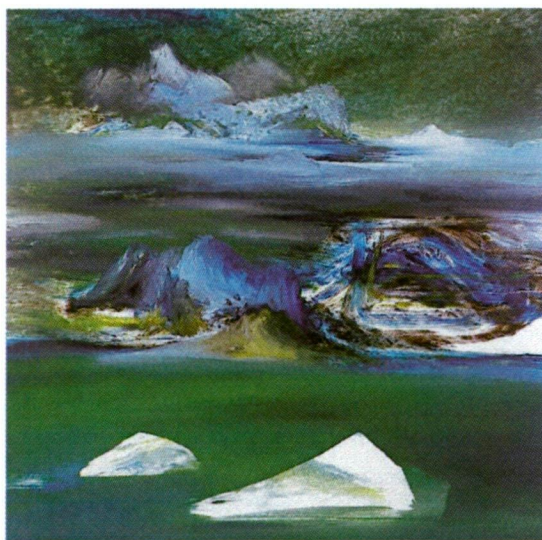
...and sometimes, as you gaze upwards, you see a tremendous mirage forming. It creates a second range of mountains on top of the first, and this false range is impossibly, unbelievably high, and often its outlines are clearer than the real range that lies below.³⁶

The painting *Antarctic Mountains*, made in August 1964 relates to this phenomenon. A single peak seems to float ethereally in the sky. There are three bands of mountain separated by glacier or snowfield.

More geometric is the jigsaw of *Frozen Sea*, the diagonals of its long flat fingers criss-crossing the picture plane - all this below a Rothko

³⁶ Moorehead, Alan [May 1965] p 5.

sky of blurred blues. Although a strong figurative painter, Nolan also employs abstraction. A painting (untitled, no 4, in the Canberra catalogue³⁷ and titled *Iceberg Alley* on an Australia Post stamp) is a seascape in oil, predominately green and blue, with two flat, peaked shapes floating in lush green sea, the foreground piece of brash ice casting a soft green reflection. These two ice shapes have smears of thinner greens and blues, a hint of the translucent effects that Nolan has always experimented with. He has explored techniques of creating see-through layers by wiping, staining scraping, using polyvinyl acetate (for example in the *Leda and the Swan* series). He switches to oil paint, replacing linseed oil and turpentine with alkyd gel medium, and continues to scrape and wipe, creating a translucence which is so appropriate for Antarctic ice. At the other end of the scale he works with thick impasto. Ice, as a substance, ranges from transparent to opaque and some of Nolan's surfaces are thick opaque white.



100. Sidney Nolan *Iceberg Alley* [as titled on Australia Post stamps] 10 September 1964, oil on hardboard, 122 x 122 cm as reproduced in catalogue *Sidney Nolan: Antarctic Series* Nolan Gallery 1986).

The Antarcticans themselves fascinated Nolan. They are depicted as strange heroes, faceless but not without character or presence. They hide behind the mask of their protective clothing, their human forms

³⁷ *Sidney Nolan: Antarctic Series* Nolan Gallery, Lanyon, ACT. Published for the Department of Territories by the Australian Government Publishing Service (4 June - 7 September 1986) Canberra, 1986.

submerged and irrelevant. The faces are ambiguous and appear literally as masks, the eyes only defined vaguely as small circles. Are these faces covered with balaclava or frost? Or is Nolan merely merging the human into the land itself and the weather? The Antarctic climate has a levelling influence; falling snow and freezing ice induce a certain visual sameness, whether on human, beast or inanimate object. These mask faces exist in a continuum of portraits made by Nolan, of friends, literary characters and others, the most famous being Ned Kelly's iron mask. These Antarctic explorers are mysterious, self-contained, but vulnerable.

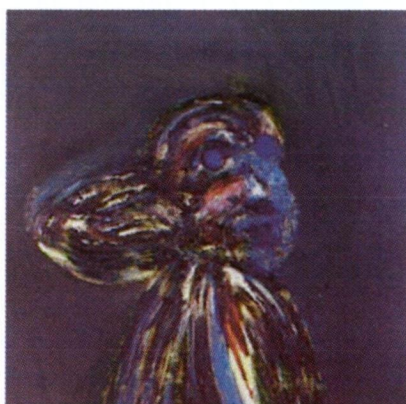


101. Sidney Nolan *Explorer* 1964-65, oil on hardboard, 122 x 122 cm, as reproduced in catalogue: *Sidney Nolan: recent work* Marlborough New London Gallery, 1965.

In the *Women's Weekly* double page colour spread,³⁸ there are two explorer paintings. In each image the head and shoulders are set against a background of distant white peaks; one explorer is a pale phantom, the other looms up before us in the warm orange of the typical Antarctic parka or ventiles. Perhaps the most haunting, is *Explorer* 1964-65, in the Marlborough (London) catalogue (reproduced in black and white). This head which seems to turn towards us is set against a plain background. It is pure expressionist painting. Two beady circle eyes peer out disconcertingly at the viewer, surrounded by long slithery

³⁸ 'As Sidney Nolan Sees Antarctic' *Australian Women's Weekly* pp 8-9, September 22 1965.

Van Gogh-like brushstrokes. There is a naivety about the image but the restless furrows of paint, contained within a kind of truncated figure of eight, reverberate like Munch's images of *The Scream*. The background is plain. The ice on the face reminds us of similar documentary photographs of expeditioners, where, even in these straightforward representations, there is a strong surreal quality - this blurring of fantasy and reality in Antarctica.



102. Sidney Nolan *Explorer 18 September 1964*, oil on hardboard
122 x 122 cm, as reproduced in catalogue *Sidney Nolan:
Antarctic Series* Nolan Gallery, 1986.

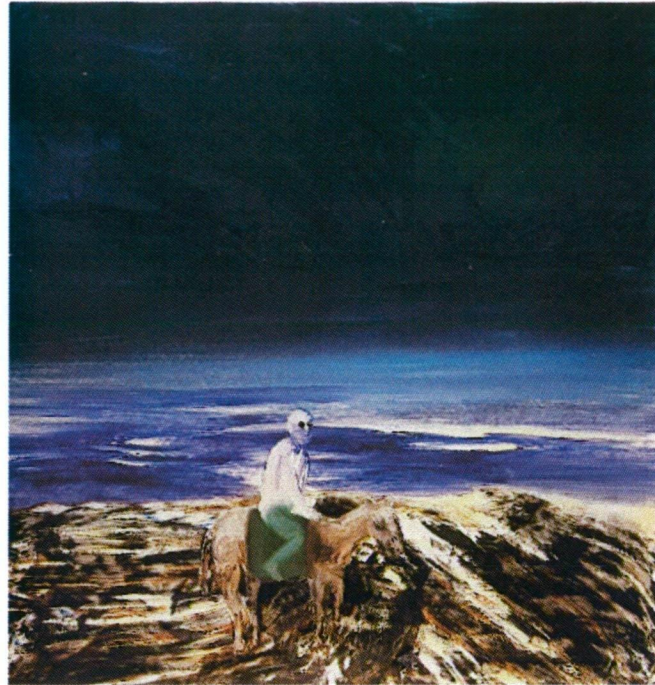
Two other explorer paintings have an almost gruesome Emil Nolde look, their begoggled eyes completely depersonalising the faces, and assuming a likeness to African masks. Nolan had been to Africa in 1962 and subsequently exhibited a body of work inspired by his visit. These two Antarctic explorers (one is reproduced here) are of head and shoulders, three quarter profile view, each with hoods stiffly jutting out behind the heads, and the backgrounds have little tonal variation.³⁹

Perhaps the strangest of the explorer series are the three frontal views of figures from the waist up, strong gestural brushstrokes suggesting harnesses.⁴⁰ The central figure has no face. The dark halo shapes of the hoods circling their faces gives them an almost saintly appearance

³⁹ Reproduced in AGPS catalogue [Canberra 4 June - 7 September 1986] and Photo Essay: 'Sir Sidney Nolan Antarctic Series' *Ascent* 11, ACT, December 1986, pp 16-17.

⁴⁰ Reproduced in Spencer, Charles S 'Myth and Hero in the Paintings of Sidney Nolan', *Art and Australia* 3: 2 September 1965, p 97.

reminiscent of the catacomb paintings of the early Christians. Nolan's haunting iconic explorers are also part of a continuum of vulnerable heroes such as Kelly, Burke and Wills, and Gallipoli soldiers.



103. Sidney Nolan *Antarctic Explorer* (also titled *Explorer and Pony*)
10 September 1964, oil on hardboard, 122 x 122 cm, as reproduced
in Lynn and Nolan *Sidney Nolan - Australia* 1979.

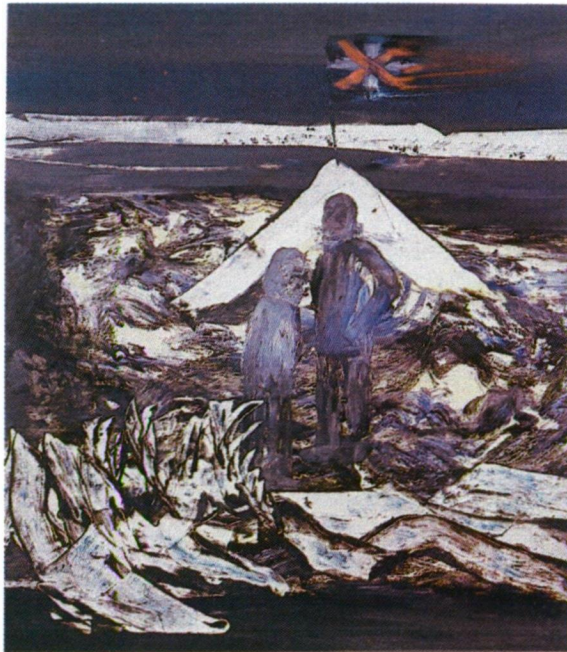
Antarctic Explorer, 1964 (also titled *Explorer and Pony*),⁴¹ indicates a simple composition with three horizontal bands - in the foreground - rock, coloured in ochres, browns and black, and streaked with ice, above it the sea, its bright blue hues contrasting with a dark flat but ominous sky. The sky occupies about half the picture. In the centre foreground a lone explorer rides a pony. A quirky image - the figure an opaque white except for a green left leg on a darker green blanket. Dark discs on the face suggest goggles, and a shadow blurs the cheeks and chin. The white figure belongs in the landscape streaked with the white of ice on sea and land - that is, apart from a bizarre green leg. The pony is simply drawn, like a child's direct rendition of a pony. Elwyn Lynn in commenting on the painting, tells the story (related to him in London in 1970):

⁴¹ Lynn, Elwyn and Nolan, Sidney *Sidney Nolan - Australia* Sydney, Bay Books 1979, p 137.

Scott took nineteen Siberian ponies to the Antarctic in 1911. Once, five, in green rugs, were lost on an ice-floe amid killer whales. Bowers and his party saved one.⁴²

The eerie light, awesome desolation, and spirit of sacrifice occasioned by the inadvertent loss of the ponies, is reminiscent of Holman Hunt's iconic painting *The Scapegoat*. Hunt expresses a similar intrigue with the wasteland landscape, in which stands the doomed sacrificial goat.

It is interesting also, to compare this painting with the Nolan's *Burke and Wills at the Gulf*, 1961, and *Burke*, 1964. These depict figures on camels but there is a similar expression of isolation, independence and human vulnerability. It appears that he was painting the Burke and Wills series both before and after his visit to Antarctica. *Miner*, painted in 1972 has that same independent staunchness although the colours are fiery reds and oranges. Somehow, by literally masking the personalities and depicting an outer form, Nolan says more about the inner character and human condition of the 'type'. The bizarre green leg on the green horse blanket imprints itself indelibly on our mind. These figures become the stuff of legend.



104. Sidney Nolan *Camp 9 September 1964*, oil on hardboard, 122 x 122 cm, as reproduced in catalogue *Sidney Nolan: Antarctic Series* Nolan Gallery, 1986.

⁴² Lynn and Nolan [1979] p 136.

In *Camp*, two bluish explorer figures, understated, loosely brushed in, one taller than the other, stand before a white tent flying a Union Jack. The flag's movement is suggested by the smeared streaks diminishing towards the right. The figures harmonise with the surroundings but the flag stands out as both a brave nationalistic symbol and something which is foolishly out of place. Stylistically Nolan has combined expressionism with abstraction. The tent, according to Maggie Gilchrist, writing in *Nolan at Lanyon*, is a 'leitmotif throughout Nolan's career'. She notes that it appears throughout his work as 'that most basic of homes, favoured by desert peoples, nomads, prospectors and explorers'.⁴³ *Antarctic Camp*, illustrated on the cover of the Marlborough catalogue, is similar, but is more dislocating, this feeling being implied by the jagged, fractured ice and gaunt explorer who has a haunted look.

Artists explore certain motifs or ideas, returning to them again and again. Nolan's work raises questions - about the great similarity of apparently different landscapes such as hot Central Australia and cold Antarctica - the common bond of vastness, dryness, incredible landforms, awe-inspiring atmospheric effects. And also, the human concerns of independence, loneliness, bravery and vulnerability.

George Davis (b 1930) had a long standing desire to visit Macquarie Island. It was an extension of his interest in the natural environment - landscape, birds, and animal life. The opportunity came when in 1976 he was commissioned by the Tasmanian Arts Advisory Board to interpret Tasmania's Islands. He at first visited Tasmania's closer offshore islands but then voyaged to Macquarie Island on the *Nella Dan* and spent about a week in 1978 on this Tasmanian sub-Antarctic

⁴³ Gilchrist, Maggie *Nolan at Lanyon: An exhibition of the Sidney Nolan gift of twenty-four paintings to the Australian people*, Australian Government Publishing Service, Canberra, Third edition, 1985, p 8.

island - a highlight of his artistic experience.⁴⁴ 'The sheer quantity of wildlife concentrated in that tiny place'⁴⁵ was what impressed him the most. Some of Davis' most impressive drawings are those made of the bird life on Tasmania's islands. His knowledge of their nesting, feeding and breeding habits is born of his sitting out on the edge of a cliff, or sheltering in a cave in bad weather - merging, becoming part of the environment.

Davis is particularly interesting because of his fascination with the natural world. It links him with the earlier scientific illustrators, some of whom he studied and greatly admired; he considers the work of Ferdinand Bauer to be outstanding. Davis himself has superb skills in draughtsmanship, resulting from his own art training. He studied with Jack Carington Smith and Dorothy Stonor in Hobart and at the Royal Academy Schools in London (1952-54) under Bernard Fleetwood Walker. He is not limited, as were the early explorers, to the straight documentary recording of nature and gives free rein to the lyrical or poetic with his passionate love of colour, the effects of light and dissolving form in paint. His pencil drawings indicate a love of observed detail but also a love of the medium.

Like John Caldwell he is an avid painter in the field, a great believer in direct experience. These two painters have in fact worked together in the Flinders Ranges, South Australia, and Davis offered to loan Caldwell a specially designed easel when Caldwell took up the ANARE invitation on voyage six in 1987. The title *En Plein Air* of Davis' exhibition in Hobart, in July 2000, encapsulates his philosophy. His work emanates from a sharp and intense but perceptive observation of the subject. Sketchbooks with notes are a vital part of the process but

⁴⁴ The administrators and supporters of his expeditions to Tasmania's islands are listed in the introduction to the catalogue: *George Davis: Tasmania's Islands* Tasmanian Arts Advisory Board and Tasmanian Museum and Art Gallery, Hobart (27 September - 15 October 1978) 1978.

⁴⁵ Davis, George, and Andrews Lynne. Interview: Lynne Andrews interviewing George Davis on his work from Macquarie Island and other Tasmanian islands, at Davis' Bellerive studio, Tasmania, 18 December 2000, edited 2001, Appendix p 13.

words (unlike Bea Maddock) are not an integral part of the visual image. He is adamant that the visual work must stand on its own. Paintings done in the field have little added back in the studio, maybe only a touch, so that the actual atmosphere is retained.

The impetus for the expedition to the islands was Davis' deep concern with the changing environment in Tasmania - the pollution in the Derwent estuary and at Pittwater, Sorell. As a child he had collected specimens washed up on the shore and these were disappearing.

I found exciting visual possibilities in the amount and content of detritus cast up on the Eastern Shore beaches and made several pictures concerning this. Pollution and its consequences sparked another picture, the tragedy at Sorell, and again the visual despoliation of Pittwater...it was I who made the first Australian televised program and commentary on the subject of marine pollution, for the ABC. My 1975 picture *Derwent River 1916-19?* encapsulated this theme... The work of this exhibition occasioned the invitation to go to Macquarie Island. When I failed the medical, it precluded the projected long stay at Macquarie... I said I'd like to work on Albatross Island because I'd always wanted to go there since [I was] a kid when I used to collect birds' eggs, because they were then magic and still are.⁴⁶

So, before and after the visit to Macquarie Island he worked on many of Tasmania's offshore islands in the north, north-east, north-west and south-west. He went there to merge into the environment, to look, learn and discover. For the Tasmanian islands expeditions he needed special equipment. A great deal of attention was given to this aspect, to allow for working in the field in all weathers. He had easels - with magazines designed for storing wet oils without smudging; one was a smaller modified paintbox in which he made smaller paintings. One of the easels was displayed at the TMAG in 1978. Looking like a three dimensional art work itself, a small installation, it stood on the gallery floor surrounded by the paintings and drawings on the walls. Davis describes these easels, and indeed, in a sense, they are works of art. He says:

A friend helped me do them. They were the most beautiful things. They had all beautiful brass fittings and so on so that they wouldn't erode. I modified this old

⁴⁶ Davis, George and Andrews, Lynne. Interview [2000, 2001] Appendix p 17.

paintbox...it had a Lexan top and side windows and it did up completely so that you could paint the whole thing in here.⁴⁷

He arranged a weatherproof bag so that he could leave an easel in place overnight and not have to continually carry gear around. The easels also had screw-in legs of different sizes 'so you could account for the unevenness of the ground and they also had stay ropes to tie them down so they wouldn't get blown away'.⁴⁸ The *Tasmania's Islands* catalogue has a marvellous photograph taken on Black Pyramid showing Davis on a 45° slope, working at his easel fastened to the ground with guy ropes. This easel was also used on Macquarie Island. Davis saw an illustration of Edward Wilson's specially designed drawing box, but he designed his own which was more flexible and portable. It had an indestructible Lexan cover under which he could work out of the weather, and he could walk around in the field carrying it strapped around his neck and shoulders 'like one of those trays they used to have in the theatres with the "lollies" and ice creams'.⁴⁹



105. Photograph of George Davis on Black Pyramid Rock by David Paul Davis, as reproduced in catalogue *George Davis: Tasmania's Islands* 1978.

⁴⁷ Davis, George and Andrews, Lynne. Interview [2000, 2001] Appendix p 1-2. Lexan is a tough polycarbonate material.

⁴⁸ Davis, George and Andrews, Lynne. Interview [2000, 2001] Appendix p 2.

⁴⁹ Davis, George and Andrews, Lynne. Interview [2000, 2001] Appendix p 9.

Isthmus Macquarie Island, a small oil (44.3 x 57.2 cm), depicts a view looking down on the isthmus, a dominant geographical feature of the island. One of two oil paintings completed on Macquarie Island it has the immediacy, freshness and atmospheric quality which is captured in the direct statement of a *plein air* painting. The other oil was donated to the Antarctic Division.



106. George Davis *The sound floats away - memorial to Roger Barker, Macquarie Island expeditioner 1981*, oil on canvas, 165 x 182.4 cm.

Davis is not only a landscape painter, but an accomplished portrait painter. This interest in people is represented in his sub-Antarctic work by the very moving requiem *The sound floats away - memorial to Roger Barker, Macquarie Island expeditioner*. Not a portrait in the traditional sense, but a profound personal tribute to a biologist friend who died unexpectedly when he fell on a slope on territory with which he had been totally familiar. Roger Barker was studying the light-mantled sooty albatross at North Head. Davis makes a personal comment, but also a broader statement about the danger that lurks, the precarious 'edge' on which one lives in the Antarctic regions. Sidney Nolan was so elated as he flew in to Antarctica that he thought it wouldn't be such a bad place to die.⁵⁰ Davis seriously contemplates the ever-present question of death.

⁵⁰ Agnew's [1997] in text accompanying No 70, and quoting radio broadcast of March 1964.

This is an impressive painting for a number of reasons. Heather Curnow begins her critique of Davis' Tasmanian Museum and Art Gallery exhibition *George Davis: portraits, people and the figure*⁵¹ with the fact that she fell in love with this painting: 'The lyrical, high key colours, the subtle references to birdlife, and the hint of tragedy fascinated me.'

Even without knowing the title, the painting registers itself to the viewer as a poetic image of wildlife; knowing the title creates another layer, the layer of metaphor. One part of a diptych, it was made in the studio, and is very much a meditative and imaginative interpretation of the subject, well beyond the documentary - a painting in which the medium is enjoyed for its own sake. It is large (165 x 182.4 cm) and the viewer is drawn in, to hover, to float aerially in a space that is without need of academic perspective. The eye traces a path in and out, back and forth, and around the tiers of variously postured Royal penguins, discovering another here and there in the journey. Lively brushdrawn lines, layered and directional, indicate form, and suggest the continuous busyness of the penguin colony. The intensity of Davis' observation is evident. All the knowledge is there, gained from the hours of pencil studies, but the detail is subdued or heightened for the purpose of the painting. The birds, more than twenty, of the thousands of them that form the colonies on the island, are depicted in front, back, and side views, in actions of bending, preening, lifting their heads and squawking. The sound is something which has intrigued Davis. He has experimented in other drawings with it, making marks to express the sounds visually. There is a suggestion of reverberation in this painting by the light repetitive lines which describe the form. Davis says of the diptych that one was 'loud – noisy - animated, impasto - the other soft and shadow -like'. He has resumed work on the 'loud' one which is still

⁵¹ Curnow, Heather 'A truly mixed bag represents another aspect of talented artist.' Review *The Mercury*, 18 June 1988: *George Davis. Portraits, People and the Figure* Tasmanian Museum and Art Gallery, June-July 1988.

in his studio.⁵² The concept of visually expressing sound is intriguing. Anyone who has ever stood near a penguin colony will recall the cacophony of squawks, the territorial 'schoolyard' bickering which ensues. Similarly, the idea of this fading away into the peculiar silence of the natural wilderness, is very moving.

The deftly drawn figures of penguins are set against a light-toned grey background which on closer study reveals the composition of softly merging, thinly washed pinks, yellows and blues. Some background areas are smooth and flat, allowing the warp and weft of the canvas to 'breathe' through, between the penguin shapes. The medium is oil, although it looks more like a watercolour as much of the paint is applied thinly. In fact a range of inherent qualities of oil paint are evident, its subtlety and richness, translucence and the occasional impasto streak.

The clichéd penguin image is black and white but Davis elicits a predominant blue from the dark feathers, setting up an interesting interplay between the blues and oranges. There is an atmosphere of lightness and freshness. We see them for the first time. An ethereal quality pervades the painting, but hovering omnipotently at the top left of the picture is a broad splurge of paint. Blood red on orange, it appears both rich and ominous - life and death. A fitting tribute to biologist Roger Barker.

Davis has an unshakable belief in the importance of drawing. His interest is both scientific and artistic and links with the early scientific illustrators are apparent. Like Wilson he has always been fascinated by birds and nature in general, and like Wilson he is determined to make an accurate representation based on intense and prolonged study of his subjects, both on location and in the studio. It is essential for proportion, shape and form to be accurate; this he achieves, using a 2B

⁵² Interview: Davis, George and Andrews, Lynne [2000, 2001] Appendix p 17.

pencil, meticulously hatching and cross hatching, the ultra-fine lines gradually producing the form, a craft he has fine-tuned over the years. The pencil is continually sharpened in order to make the necessary fine lines, and must be used on good quality paper. Wilson was the first to visually document a large number of birds from the Antarctic regions and these are extremely valuable, but as mentioned in Chapter 2, by his own admission he was not a trained artist. His training had been achieved in medical illustration, and through his own empirical observation of nature. His aim was to present his visual information in an accurate scientific manner and, illustrated in the best positions for the presentation of such information, they have a feeling of being beautiful specimens. Davis exhibits the same spirit of enquiry but adds the dimension of artistic sensibility, by expressing, for example, the natural atmosphere of the breeding grounds. There is a sense of flapping wings, turning heads, and the screeching and squawking can readily be imagined. But these lively, natural drawings are informed by close observation and discoveries made over a long period. Davis has contributed his accumulated knowledge with articles in specialist outdoor and bird journals, and Royal Society of Tasmania publications.⁵³

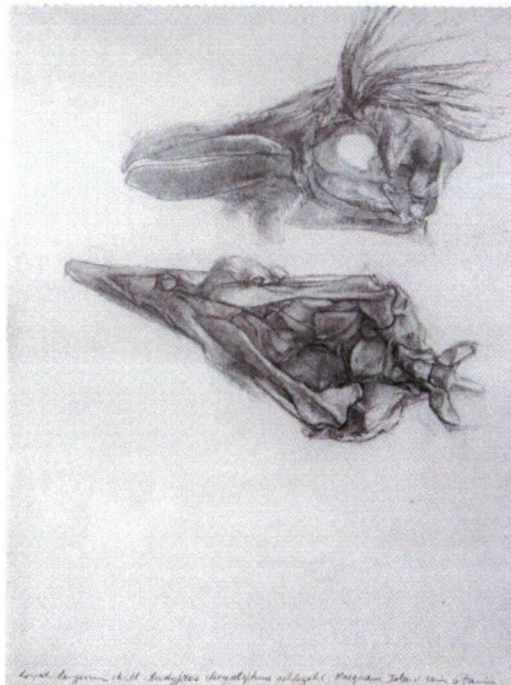
In the drawing *Royal Penguin skull* we see an intensive study - two views of the skull, the top one a profile, the lower one a view looking up underneath the skull. The 2B pencil, Davis' standard tool, crisply and surely outlines the curves of the Royal's characteristic full beak (the largest bill - for its body size - of any penguin), and the edges of bone structures. There are very few light areas; the planes of hatching and cross hatching determine the external form, and explain the complex little structures inside the skull which knit together like a

⁵³ See Brothers, N P and Davis, G 'Bird Observations on Albatross Island 1981 to 1985' *Tasmanian Bird Report no 14: Journal of the Bird Observers' Association of Tasmania* Hobart, November 1985.

Davis G and Guiler E H 'On the occurrence of the southern bottle-nosed whale in Tasmanian waters' *Papers and Proceedings Royal Society of Tasmania*, Volume 118, August 1984.

Davis, George 'Albatross Island' *Tramp* No. 29, Hobart Walking Club, 1993.

jigsaw or mosaic. And yet the wholeness of the image is retained. Small areas of bone advance or recede according to the subtlety or strength of the pencil tones. The top drawing, the profile, shows the remnants of the feather crest, still attached to the skull, floating off upwards and to the right. The lower image features a vertebra, jutting out to the right and looking like a wing nut. The life has gone from the bird but Davis has given it new life, impressing upon us the beauty and intricacy of the skull that remains.



107. George Davis *Royal Penguin skull, Eudyptes chrysolophus schlegeli*
Macquarie Island series, 1978, pencil on paper, 36.5 x 27 cm.

Some of Davis' finest work is evident in the studies of the shy or white-capped albatrosses, drawn onsite in the natural environment of the Tasmanian islands. *North Colony Albatross Island* is one such work. This was not drawn by Davis in the sub-Antarctic, but it is well known that the various sub-species of these magnificent birds also inhabit and breed in sub-Antarctic regions. At first glance one is aware only of the vigorous, lively and sensitive pencil marks. Then, slowly, the skilful hatching, cross-hatching, contouring, and delineation reveal bird forms - nestling, half hidden within the rocky landscape strewn with pebbles and cobbles. Davis says that the albatrosses are part of the environment, not separate from it. In pencil at the base of the drawing



108. George Davis *North Colony, Albatross Island* 1981, pencil, 35.6 x 43.3 cm, as reproduced in *Art and Australia* 22: 4, 1985.

he defines the scene: '19th Nov. 1981 North Colony Birds Incubating & with 2-3 day old chicks'. They are captured at different angles and in the various postures of preening, sleeping, and sitting on their cleverly made nests - pedestals of mud, reinforced with feathers and other plant material. Davis says that one sleeping bird has not turned away in the face of the wind and has its feathers ruffled. There is a pleasing gradation of tone and range of markmaking as well as strong contrast between light and dark that leads the eye through the knitted structure of the drawing.



109. George Davis *North Colony, Albatross Island* detail.

In 1988 Davis made some etchings in collaboration with Frieda Beukenkamp who executed the technical aspect of the etching and printing. The technique of soft ground etching allows the directness of

the artist's drawing to be maintained as the artist draws on the paper which rests on the plate covered with specially prepared ground. The etching can then be executed by a master craftsman. *Preening Pair*, a small work, intimate in size and subject, is a soft ground etching of two shy or white-capped albatrosses. The bird on the right, sits on its pedestal nest being preened by the beak of the one on the left as it leans in at an angle from the picture plane. The etched lines describing the structure of tail and wing feathers are slightly thicker and softer than those in the *North Colony* drawing, indicative of the different medium.



110. George Davis *Preening pair* 1988, soft ground etching, 15 x 23.5 cm (sheet).

George Davis says that good painting 'is about discovery, understanding and realisation of the chords that move you'.⁵⁴ His work reveals an ongoing curiosity of the natural botanical and zoological world, the same spirit of enquiry that inspired the eighteenth century naturalists to sail forth into the sub-Antarctic. Unfettered by the direct demands of scientific record, Davis is free to listen to and respond to those inner 'chords'; his drawings and paintings make the whole wildlife scene - seals, penguins, albatrosses - come alive. They also possess a fount of knowledge, waiting to be discovered in the course of his intense observation. An Impressionist love of colour and *plein air* painting combine with a comfortable interrelationship between the abstract and figurative - to produce landscape atmosphere, a sense of being there, and a heightened sense of environmental awareness for the viewer.

⁵⁴ Davis, George and Andrews, Lynne. Interview [2000, 2001] Appendix p 17.

Nearly a decade after George Davis' sojourn on Macquarie Island a significant event in the history of Australian Antarctic imaging occurred. Three artists were invited to travel to Antarctica in a contingent of arts and humanities personnel and other observers. These artists were John Caldwell, Bea Maddock and Jan Senbergs. This marks a pivotal point in the evolution of Antarctic art as an entity because it led to the instigation of the ANARE Arts and Humanities Program, establishing visual art as having a small but definite place in the culture which has always been dominated by science and technology.

In 1987, the voyage was special because it aimed to commemorate the fiftieth anniversary of Australia's claim to a sector in Antarctica, and indicated a determination to create a definite awareness of its presence there. John Caldwell gives a general idea of the fascinating cross section of high profile people who were on this Voyage Six.⁵⁵ He says that there were overseas observers from Scandinavia, South America, 'a big media contingent' - a sound recordist and a journalist from the ABC, journalist Peter Ward and a photographer from *The Australian*, a film crew from Channel 10, anthropologist Rhys Jones, an expert in international law, a Japanese seismologist and some politicians. On board were all these roundtrippers as well as the usual scientists and their support staff. Altogether there were sixty eight passengers on *Icebird*. Caldwell believes that this was rather a special trip; Senbergs too enjoyed the camaraderie, the conversations and crosscurrents of ideas. So the three artists were not alone in feeling the strangeness of this new experience; they were just three of the wide cross section of jafas - or jafos - Antarctic jargon referring in the singular to 'just another fucking academic' - or 'observer'.

⁵⁵ Calwell, John and Andrews, Lynne. Interview: Lynne Andrews interviewing John Caldwell on the subject of the Antarctic art project at Mt. Rumney, Tasmania, 29 October 2000, continued by phone 8 May 2001, edited 2001, Appendix pp 19-20.



111. Photograph of John Caldwell and King penguins on Heard Island, as reproduced in catalogue Boyer and Kolenberg *Antarctic Journey: three artists in Antarctica* 1988.

John Caldwell (born 1942) was, unlike the other two artists, given little time to prepare; he had just one week's notice as the invitation was extended after another artist declined. He recalls that there was a panel of curators from the Australian National Gallery in Canberra, the National Gallery of Victoria, and the Art Gallery of New South Wales, who made the decision as to whom to invite. He then spent time undergoing the obligatory medical examination, a factor which has prevented some artists from being accepted. The area is very remote and the strain of real emergencies is felt by all members of an expedition. George Davis, who later spent time in the Flinders Ranges with Caldwell, offered to lend him one of his purpose-built working-shelter easels but Caldwell declined, and in retrospect would not have had great use for it. The time spent in any given area was dependent upon the scientific team's work program and their time frame, not the extended periods of time available to Davis on Macquarie Island. The artists experienced some frustration in that the TV documentary film crew were flown by helicopter to various sites and this facility was not equally available to them - an indication of the perception by the administration of the dominance of a documentary form of representation.

With only a week's notice, Caldwell did not have time to research Antarctic history before he went; he tells Peter Boyer that his 'sense of

place was from photographic reproductions' and that he had 'had a bit of Antarctic history at school, read *South with Scott*'.⁵⁶ However he came back full of enthusiasm for the subject, began avidly reading Mawson's diaries and other books on Antarctica, and got thoroughly immersed in the whole culture.

Caldwell is not a formally trained artist - he started sketching while in the UK and then began painting seriously during university breaks, and exhibiting these paintings while studying for an arts degree, majoring in English literature (BA Hons, 1973-76) at the University of New South Wales. Painting soon developed into a full time occupation. He prefers the term 'no formal training' to 'self-taught' as the latter denies the amount of learning that occurs through contact with other artists.⁵⁷ A passion for watercolour led him to become an active member of the Australian Watercolour Institute; he has won watercolour and landscape prizes and his work has been acquired by well known collectors and institutions.

His Australian work, in the *Bathurst to Bruny* (2000) exhibition in Hobart at the Salamanca Collection, showed affinities with Australian artists, Arthur Streeton, Tom Roberts and Arthur Boyd. The feeling for landscape and representation of the Australian bush is similar. In the statement accompanying the show, Jeffrey Thomas makes several references to the catalogue essay of *Granite Country*, written by Juliana Kolenberg, who was also the curator. This catalogue, well illustrated with large colour plates provides a fully informative background to the work of John Caldwell. Reviewing an exhibition that comes ten years after the Antarctic visit, it is interesting to see how the Antarctic work fits in to the general scheme of his oeuvre. Caldwell's 'Artist's Forword' details his inspiration and research on the geology of

⁵⁶ 'An interview with the artists' [interviewers: Peter Boyer and Hendrik Kolenberg] in Boyer and Kolenberg, [1988] p 7.

⁵⁷ Conversation with Lynne Andrews on the day of the interview at Mt. Rumney, Tasmania, 29 October 2000.

the National Parks of Queensland and New South Wales, indicating close focus on the chosen subject, a methodology that he had evolved in the Antarctic. Juliana Kolenberg's essay, while it does not discuss individual works, traces clearly the gradual growth and development of Caldwell's passion for the landscape that began as he lived and worked on pastoral properties in Western Queensland. She captures the spirit that motivates him and makes several references to the Antarctic work:

John Caldwell's vision was entirely of the landscape: its immense, pristine geological and spatial grandeur, its forms, textures and moods.

Kolenberg speaks of 'an untouched primaeval quality' and places him within the stream of Australian artists who reflect an awe of the first settlers in the Australian landscape:

Artists such as Charles Piguenit and Eugen von Guerard painted these often awesome and always unfamiliar new scenes with great drama. Caldwell to some extent continues this tradition, but in him it arises from a long familiarity with the forms and spaces of Australia.⁵⁸

Kolenberg mentions the working conditions, other aspects of the Antarctic journey and then contrasts it with subsequent work made at the Ipswich open-cut coalfields where 'The superabundance of transparent white became the density of black...'⁵⁹

On the Antarctic expedition, the particular mode of transport affected the way the artists thought and worked. Caldwell found that there wasn't much opportunity to paint on the ship as the pitching and tossing motion made it too difficult. Also, he shared a cabin with the Channel 10 film crew, and although they were all very compatible, there wasn't much room to work. The sea journey does, however, provide a transition from one world to another, with plenty of time to meditate

⁵⁸ Kolenberg, Juliana (catalogue) 'Seeking the Subject: The Landscape of John Caldwell' *John Caldwell: Granite Country* Bathurst Regional Gallery [16 May - 6 July 1997] p 7. The exhibition toured to Wagga Wagga, Canberra, Murwillumbah, Surfer's Paradise, Moree Plains and Tamworth.

⁵⁹ Kolenberg, J [1997] p 10.

and to adjust. Caldwell enjoyed watching the bird life following the ship - the amazing albatrosses skimming the water and showing their wide wing span. His portrait of Bea Maddock shows her in typical meditative pose at the ship's rail. Onshore he was fascinated by the wildlife and did lots of sketches of them; his large watercolour paintings, made later in the studio, do not include either wildlife, or sign of human presence like people or buildings. He is interested in celebrating the landscape, expressing the characteristics of a particular place, a 'family resemblance'⁶⁰ rather than an absolutely accurate rendition of every detail. He says that the photograph can now do that job, representing the visual facts so much better, but that the artists who went with the early explorers were obliged to record accurately.

Like Davis he gains his direct experience from being in the landscape, feeling the conditions of weather and studying the land and sea forms at first hand. Sketches are more important to him than photographs although he does use photographs as reference. He took a camera with him but it got broken as he stepped out of a Hagglund (a Swedish all-terrain vehicle) and so it was unavailable after that. As with Davis, observational drawing is of vital importance. In his introduction to the speaker who opened Caldwell's *Bathurst to Bruny* exhibition, Jeffrey Thomas spoke with great personal emphasis about the importance of drawing, relating it to Caldwell's drawing in particular. Caldwell says that his response to the landscape is primarily visual - a valid point - the landscape being spectacular just as it is.

What people take from it in terms of an emotional or spiritual thing is what they're capable of - how they relate to it. Just the fact that I continue to go on location because that fascinates me, says all I want to say about it. It just absorbs me - it's incredibly important to me...I think I'm just celebrating the place - that's my way of responding to it...it's the natural landscape so that you take it or leave it as it is.⁶¹

His paintings are therefore, refreshingly direct and unfettered by political or other overtones, representing Antarctica as it is - pure visual

⁶⁰ Caldwell, John and Andrews Lynne. Interview [2000, 2001] Appendix p 24.

⁶¹ Caldwell, John and Andrews Lynne. Interview [2000, 2001] Appendix p 25.

enjoyment for the viewer - with vast icy spaces dominated by brownish black basalt crags and white icebergs in a blue expanse of sea.

Caldwell refers to the vastness and scale of the landscape being the most impressive factor influencing his work - like David Stephenson whose Antarctic photographs in 1990-91 investigate this vastness as a central all-absorbing theme. The scale posed interesting problems for Caldwell. He tells Peter Boyer:

In my own work there is a problem in reducing the vastness of the landscape to a small two- dimensional image with nothing in the landscape, like trees, to give a key to scale. As I am unhappy including buildings, animals or human figures in my compositions I had real problems in portraying this scale which I found so impressive.⁶²

He says that for these reasons he found Heard Island to be the most exciting location:

I think that Heard Island was the most exciting location for me. More ice free area, more visible detail, more information there to be the stuff of painting subject matter, some vegetation that adds diversity to the landscape which is not present on the Antarctic mainland. I've only seen photos of Macquarie Island, but, that kind of barrenness I feel, has more potential for my work. As subject matter I have never been interested in a human presence in the landscape. I'm fascinated by the natural landscape. Once you get down on the ice shelf, while it's a very awesome place, without the bare rock and mountain range protruding through the ice shelf, I feel there would be a certain limit to what I could do with it as potential subject matter.⁶³

It is just this kind of vast nothingness which later intrigues Stephenson. Different responses from different artists. Caldwell has always been interested in the craggy rock faces of bleak mountains, both before and after Antarctica, so that the Heard Island terrain is obviously his kind of subject matter. His materials were pretty basic. He found that permanent ink was the best medium because it best suited his method of drawing and it dried quickly in the dry Antarctic air. The pen was kept inside clothing, utilising natural body heat to prevent the ink from freezing. But, unlike Charles Harrison who went with Mawson, Caldwell discounted pastel because of the smudging problem.

⁶² Boyer, Peter and Kolenberg, Hendrik [1988] p 14.

⁶³ Caldwell, John and Andrews, Lynne. Interview [2000, 2001] Appendix p 23.

Harrison of course was working in colder conditions as an overwinterer. (After the Antarctic trip, Caldwell refined the storage system of the finished ink works by placing a sheet of blotting paper, the same size as the sketchbook, in beside the wet ink drawing and there is no need to wait until it dries to continue with the next drawing). The cold made it difficult to draw. It was difficult without gloves and it was difficult to draw wearing 'very fat' gloves. Caldwell has learnt to draw a very quick outline which sums up a subject, even while 'hanging out from a cliff trying to get something down'. Later while the impression is still fresh he re-works the drawing back at camp.⁶⁴

The journals kept by Caldwell are more for reference - jotted notes and information to allow recall of the characteristics of a landscape and place names which may be useful for titles, although he does not reproduce the scene exactly. The journals are for private rather than public reading. Sketches, not paintings were made on the trip, as time was short, and defined by the length of time required by the scientific teams and ANARE personnel for their work. His paintings, often referred to as watercolour, are actually mixed media, created with a water-based paint (watercolour or acrylic), oil and pencil. There is a range of paint quality from translucent to opaque - characteristics possessed by the ice. He describes one of his techniques:

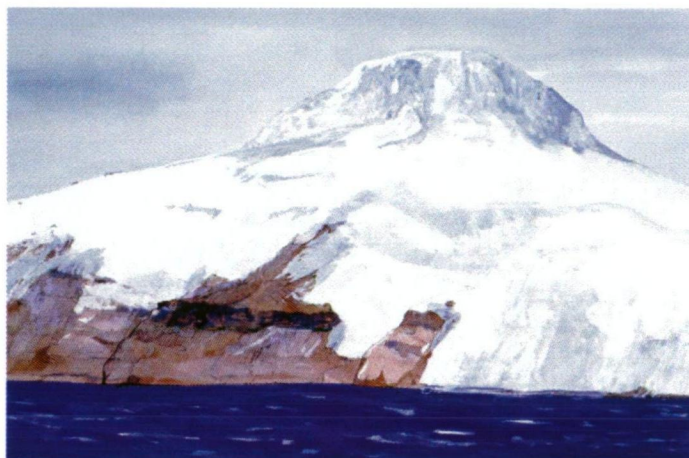
The oil colour is in a very liquid form in a turps base, and the oil is sometimes integrated with the water-based washes, before they are applied so that there's a marbling kind of texture. The thing to keep in mind is that the paper is like a sponge, and both the water base and the oil, which is like a stain, is held below the surface of the paper; there isn't a problem of the oil and the water-based being in conflict on a surface of their own, on a non-absorbent surface. So the oil helps create texture rather than being a major colour element.⁶⁵

The pencil line is not used merely to form a preliminary underlying structure - it crisply delineates a shape or divides an area on the surface of the painting and tracks a life of its own. This subtle delineation can be seen clearly in the originals but is not obvious in reproductions.

⁶⁴ Caldwell, John and Andrews, Lynne. Interview [2000, 2001] Appendix p 26.

⁶⁵ Caldwell, John and Andrews, Lynne. Interview [2000, 2001] Appendix p 27.

Although Caldwell regards himself as a tonal painter with his predominant interest in form, structure, shape and texture, there is an appreciation of colour within the tonality.



112. John Caldwell *Big Ben, Heard Island* 1987, mixed media: pencil, oil and water-based paint, 64.5 x 98 cm (sight).

Big Ben, Heard Island is one painting which does closely resemble the original scene. Like Mount Erebus, it is a majestic feature of the Antarctic regions and in this painting it towers magnificently above the viewer. Not only does Big Ben dominate the island but it is the highest mountain in Australia and its territories. So Caldwell's painting is an important iconic statement. Foul weather often obliterates the mountain. In this image our viewpoint is from the sea - a strip of rich deep opaque blue streaked with short horizontal whitecaps, some breaking the surface, some just below. On the left, at the base of the mountain which seems to drop sheer into the sea, is a defiant bare wall of irregularly-shaped rock shunning the thick mantle of ice. The opaque white crown of the mountain looms above against a softer, more translucent blue sky. The image is simple and strong, with subtle layers of tonal washes on the rock. One dark horizontal streaks across the rock and the icy areas are toned with blue-grey to indicate form. Unlike Davis, Caldwell is not a colourist but concentrates on form and tone. While this is a representational piece it shows an appreciation of abstraction with the simple shape relationships of sea, rock, mountain and sky.



113. John Caldwell *Heard Island headland* 1988, mixed media: pencil, oil and water-based paint on cardboard, 100 x 150 cm.

The trip to Heard Island was brief, but in those few hours, Caldwell also gained inspiration for *Heard Island headland* - its dramatic brown rock formations leaning behind a tall bluish rock with two smaller ones behind that - to the right. These leaning, curving rocks contrast with the lighter washed, slightly clouded sky, and the foreground surface of the strip of water which is choppy. In the rock surfaces he plays with the transparent qualities of watercolour using all sorts of transparent overlays in various tones. The structure and surface of the rock is indicated by a delicate line combined with earth colours and white. One can imagine the rhythmic heaving of this geological mass which created this formation.



114. John Caldwell *Bleid Basin, Vestfold Hills* 1988, mixed media: pencil, oil and water-based paint on cardboard, 99.5 x 150 cm, as reproduced in Boyer and Kolenberg *Antarctic Journey: three artists in Antarctica* 1988.

Breid Basin, Vestfold Hills is similar in medium and simplicity of composition. It is composed in three almost equal horizontal strips - the icy basin, above which is a brown, multi-faceted cliff face set against a thinly washed whitish sky. Some thick ice clings vertically to the rock face on the right and a few other thin slivers of ice cling like frozen waterfalls at the left. It is the reverse of the *Big Ben* painting which is covered in ice and has only a section of bare rock wall. There is a playful abstraction in the irregular horizontal shapes of the surface ice, painted in thick opaque white. The rock surface is part of a continuum of this subject matter. Caldwell says:

In recent years a recurring theme in my work has been broad and often bleak mountainous terrain with an emphasis on the form and texture of rocks, and no sign of human intervention. I found Antarctica ideal subject matter for that reason.⁶⁶

In the Delmar Gallery exhibition catalogue, Caldwell explains that while the unloading was being done from the resupply ship *Icebird* at Davis, Caldwell and Senbergs were able to experience a field trip.

I spent a night at a field hut on the far side of the Vestfold Hills, an ice free area of lakes and low, bare hills between the coast and the ice cap. Helicopters for local transport and twenty-four hours daylight meant a lot was seen in a short stay.⁶⁷

Caldwell has, despite the lack of scale reference, achieved a sense of the impressive vastness of the landscape itself in the Antarctic regions. He has done this by allowing the particular land form to dominate the composition, be it valley, mountain, ice cliffs or plateau. It is usually a close-up involving the viewer who 'arrives' by sea or 'hovers' in a helicopter. The simple sweep of the internal and external rhythms of the hills and the wide horizontality of the sea icescapes also deliver this message. Compared with William Hodges who gave us some of the first exciting glimpses of sub-Antarctic islands, Caldwell takes us further in and studies Hodges' topography close-up, revealing the structure of the rock or various textures of ice.

⁶⁶ Interview: Boyer and Kolenberg [1988] p 34.

⁶⁷ Caldwell, John *John Caldwell: Paintings of Antarctica* Delmar Gallery, Ashfield, Society of the Arts, Trinity Grammar School (17 March - 1 April 1990).

As a result of visiting the Antarctic, Caldwell's subsequent working methods changed. He now uses the same method of working in the field on a specific landscape, gathering information with sketches and photographs, combining it all later back in the studio. The Antarctic exhibition in Hobart was his first in a regional gallery, and that enabled him to exhibit large works on paper, which he has continued to do. The memory of the trip stayed with him and surfaces again in the more recent Hobart exhibition *Bathurst to Bruny*. A large impressive painting of a rocky headland titled *Approaching Bruny*⁶⁸ recalls his sense of approaching the island upon returning from Antarctica. He says that he also passed it on the way down so there is a certain duality of experience here; his knowledge and imaginative concept of this important headland are fused.

The three artists were not given any brief nor were they placed under any obligation to the government or the Antarctic Division, but it was understood that they would exhibit works emanating from the expedition and thus promote the idea of Australia's importance in the Antarctic. This arrangement allowed complete freedom of expression and interpretation - an ideal artistic situation that resulted in the presentation of three different artistic viewpoints, evident in the joint exhibition at the Tasmanian Museum and Art Gallery. On the voyage, drawings were donated to both Davis and Mawson stations where arrangements were also made for the framing. Caldwell also had solo shows, such as the ones at the Bathurst Regional Gallery, 1989 and at the Delmar Gallery, Ashfield, in 1990 as well as jointly at other Australian venues with Senbergs and Maddock. He says that the work was well received, the subject of Antarctica intriguing viewers more than any other landscape before or since.⁶⁹

⁶⁸ Illustrated in *The Weekend Australian* May 26-27, 2001. Giles Auty in 'More than meets the eye' eulogises about landscape painting and praises Caldwell's work but offers only slight analytical comment. Arts Review 21.

⁶⁹ Conversation with Lynne Andrews, 2001.

Peter Ward, an invited journalist roundtripper on *Icebird*, writes eloquently and authoritatively in a diary account published in two instalments over two weekends in the *Weekend Australian*, soon after the voyage. He explains the main purpose of the trip: 'to resupply the Davis and Mawson Stations, pick up a small summer field party from Heard Island, deploy and pick up another at the Scullin Monolith, and to return to Australia expeditioners and cargo'. On board are thirty jafos/jafas who, as previously mentioned, would hopefully return and promote Australia's interests in the region. Ward refers to the trip for all of them being a 'jolly'. 'Jollies are excursions which generally have serious scientific or management objectives but are nevertheless thoroughly enjoyable.' Ward's words create the atmosphere, a strange mix of adventure, excitement - the unexpected tragedy of Maddock's accident where she fractured her knee as she alighted from a larc, the bases, icescape, fun and the seriousness of the underlying scientific and political agenda. He specifically mentions the three artists, aspects of the work that they did there and their proposed plans for future exhibitions.⁷⁰

In a later article, this time calling it a 'Mega-jolly in the icy south',⁷¹ reviewing the exhibition at the Tasmanian Museum and Art Gallery (TMAG), he gives perceptive insight as to the spirit of the works created by the three artists. The fact that he was on the voyage, of course, greatly informs his appreciation and interpretation of the works, some of which are individually discussed. He also wrote a succinct review of Bea Maddock's *Forty pages from Antarctica* when it was exhibited at the Adelaide Festival in 1990.⁷²

⁷⁰ Ward, Peter 'A jolly round Antarctica' *The Weekend Australian* February 28- March 1 1987, Magazine 3. Continued: 'The Riviera down among the Icebergs' *The Weekend Australian* March 7-8 1987.

⁷¹ Ward, Peter 'Mega-jolly in the icy south' *The Weekend Australian* August 13-14 1988, Magazine 11, 13.

⁷² Ward, Peter 'Artist finds inspiration, tragedy in Antarctic' [Bea Maddock] *The Weekend Australian* March 17-18 1990, p 5.

Bea Maddock (born 1934) was in her Victorian studio when she was contacted by phone and invited to go to Antarctica on the ANARE voyage. Totally taken by surprise, unlike Christian Clare Robertson and Caroline Durré, who had both passionately wanted to go down there, she hadn't considered Antarctica as a place to visit and it was an unexpected decision to make. Maddock agreed to go, and unlike Caldwell, did have time to do some research. She bought the Reader's Digest book on Antarctica - a veritable mine of information - studied a book by Jonathan Chester, and read about the history, especially Mawson.⁷³ Her tenacious application to the subject characterises all her work, a desire to penetrate beyond the obvious surface, to deal with underlying concepts. Minimal and at times deceptively simple, the viewer is impelled to slow down to the meditative pace in which the work was conceived, expressed and crafted - in order to fully appreciate it.



115. John Caldwell *Bea Maddock, Antarctic voyage* 1987, carbon pencil, oil and water-based paint on hardboard, 176 x 122 (sight) cm, as reproduced in Boyer and Kolenberg *Antarctic Journey: three artists in Antarctica* 1988.

Highly acclaimed as an Australian printmaker, painter and teacher,⁷⁴

Maddock's work until 1991 is meticulously and thoroughly

⁷³ Maddock, Bea and Andrews Lynne: Interview: Lynne Andrews interviewing Bea Maddock on the subject of the Antarctic project at Launceston, Tasmania 21 December 2000, edited 2001, Appendix p 29.

⁷⁴ Bea Maddock was awarded Member of the Order of Australia in 1991.

documented in *Being and Nothingness* - a comprehensive catalogue and survey of her works, produced to accompany the exhibition which toured several Australian states.⁷⁵ Maddock's images are quiet, sometimes elusive in their significance and this catalogue with essays by Anne Kirker and Roger Butler trace the complex, interwoven threads of her work as it developed over three decades, discussing individual paintings and prints, including the Antarctic series. Maddock's own words complement the reproduced images, allowing access to her thought processes - the poetic or intellectual source of the images that emerge. An existentialist philosophy is reflected in her work, and in her attitude to life; each day, one day at a time, is experienced as part of life's whole pattern. This attitude was to profoundly affect her Antarctic and subsequent work.

The voyage itself was meaningful both in a physical and a metaphorical sense. Maddock's work has always reflected a personal inner journey and in Antarctica the inner and outer journeys proceeded together. John Caldwell painted a picture of Maddock in characteristic pose, arms folded, looking contemplatively out to sea. Hours were spent on deck watching the sea and studying its rhythms for its infinite fascination, but also to avoid seasickness and the claustrophobia caused by being inside the ship. She observed scientists testing the water temperature to locate the convergence, studied weather patterns, the highs and lows, the strong sunlight and the sunrises, and reported on albatrosses, other birds, and kelp sightings to the scientists who were collecting data on the outward voyage.⁷⁶ Thus she established a sense of transition and an affinity with the ocean, which, like Jorg Schmeisser later, she expressed in drawings - the flat calm, the rhythmic, repetitive lines of waves, the swell and the feeling of being tossed about in the Southern Ocean.

⁷⁵ Butler, Roger, Kirker, Anne, Maddock, Bea *Being and Nothingness: Bea Maddock* Queensland Art Gallery, Brisbane and the Australian National Gallery, Canberra, 1992.

⁷⁶ Maddock, Bea and Andrews, Lynne: Interview [2000, 2001] Appendix p 31.

Maddock took a box of forty copper plates with the idea of making a visual diary of daily images.⁷⁷ She found, however, that the twelve day journey to Heard Island did not lend itself to this kind of image representation, and she drew the rhythms of the sea instead. One copperplate that she did make, on the ship, was a continuation of her visual diary work which was being made before she went to Antarctica. *Impressions of Forty working days*, made in 1985, is an artist-made box containing forty pages, embossed with the simple details of day, date and times of starting and finishing work on that day. On the ship little strokes representing the days were engraved into the copper. Each day was represented by a number of horizontal and vertical strokes which referred to the stage of the journey. The first day has forty horizontal strokes, mid-journey there are twenty horizontals and at the end there are forty verticals. It was later cut up and used in the artist's book *To the Ice* - a simple meditative statement of the passage of time, day by day. A journal was also being written but the visual images did not eventuate until Heard Island. Words, concepts and visual text form a vital part of Maddock's work - quite the opposite of George Davis who is adamant that the visual image should stand alone, speaking wholly for itself. Davis' only words are brief factual notations or titles.

The excitement of arrival at Heard Island was marred for Maddock by an accident which determined her fate for the rest of the trip. She fractured her knee on making the landing from the larc (amphibious vehicle)⁷⁸ onto the surface of dark brown volcanic sand - looking deceptively soft but consisting of permafrost and hard as concrete. This meant that she was incapacitated for the rest of the trip and unable to do much outdoor sketching on location. Amazingly, she was not in pain

⁷⁷ The trip was regarded as being forty days and forty nights. This discounts the day of departure, January 9 1987 and day of return, February 19 1987.

⁷⁸ LARC or larc is an acronym for 'landing and resupply cargo' or 'lighter amphibious re-supply cargo'.

although the discomfort and extreme lack of mobility which she then suffered still exists to some extent today.⁷⁹

After the accident, Maddock drew on Heard Island, and later, because of her injuries was hauled back up onto the *Icebird* on a stretcher. This incident inspired a commemorative *ex voto*⁸⁰ painting by Jan Senbergs. During the subsequent surgery on Maddock's knee, Senbergs, to his surprise, was requested to assist by making a drawing of the fracture which was to be faxed back to Hobart for medical instructions. Maddock was then mostly confined to her cabin on the ship, seeing the passing land-sea-icescape back to front in a mirror - a continuous moving panorama which was to influence the format of her work for years to come.

At the end of the voyage there was some initial bitterness and frustration with a bureaucracy that allowed no real acknowledgement or any compensation for the accident.⁸¹ These implications preoccupied Maddock until she received a commission which arrived at the hospital; it was an invitation for Maddock to contribute to the ANZ Bicentennial Painting Exhibition. The commission required an Australian subject, and fortuitously Heard Island, being a territory of Australia, fitted that category. From the time that the theme presented itself, she became completely absorbed in the total demands of the work process. In the interview with Boyer and Kolenberg in *Antarctic Journey* some months after the voyage, Maddock refers to the high personal costs involved, and expresses doubts: '...whether going there and being there balances out for me only time will tell. Right now the balance is deficient.'⁸² In 2000 Maddock still couldn't easily quantify

⁷⁹ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 38.

⁸⁰ *Ex voto* paintings are common in South America as little paintings done on tin as commemorations of specific events.

⁸¹ Maddock had signed the obligatory deed absolving the Antarctic Division from any legal responsibility. The Antarctic Division at the time was part of the Department of the Arts, Sport, the Environment, Tourism and Territories.

⁸² Boyer and Kolenberg [1988] p 19.

the balance but acknowledged that it gave her over a decade of work.⁸³ In her own quiet, persistent way she slowly turned tragedy into triumph.

Maddock made three major Antarctic works and some smaller works. Recently exhibited (2001) at the Q^YMAG from their collection were two lithographs. *Sea Road to Antarctica* illustrates a print developed from the sketching done on the sea journey. Three horizontal panels set in vertical format depict mountainous seas in lines and shading like thick charcoal. *Big Berg* is minimal, almost completely linear. The line traces the irregular outline of the jagged berg, making a statement about line and space. A series of dots depict a flock of petrels.

The first of the three major Antarctic works was the Bicentennial commission *We live in the meanings we are able to discern*. As a child Maddock had always been interested in the Tasmanian Aborigines - their original occupation of the land, and she established a mutual rapport with Rhys Jones, whose interest in the artists led him to actively seek them out. He gave a lecture on board about his reason for going to Heard Island. The premise was that Heard Island represented the same sort of environment as that of Kuti Kina Cave (in south-west Tasmania) at the end of the Ice Age. This struck a chord with Maddock and triggered the beginnings of a large important work, to be followed by two others, thus forming a trilogy; these ideas tapped into the notion, dormant in Maddock's mind of the many aboriginal tribes being the original occupiers of the land. The Antarctic voyage can then, be seen as a pivotal point in the evolution of her work, where these ideas and issues thoroughly engrossed her for over a decade. As the *Icebird* returned, on the last day, Jones discussed Maddock's drawings of the south coast of Tasmania in relation to the drawings of Lesueur on Baudin's journey, and he later sent photocopies of them to her. Maddock also imagined the many voyages made by the early explorers

⁸³ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 38.

around the coastline of Tasmania. These coastline studies eventually led to the making of *Terra Spiritus...with a darker shade of pale*, one of the landmark print projects of the late twentieth century in Australia.



116. Bea Maddock, assisted by Richard Butler *We live in the meanings we are able to discern* 1987, pigment wash and encaustic on canvas and cibachrome photographs within the wooden framework, 115.2 x 527.1 cm, 7 panels.

The first of this major series, *We live in the meanings we are able to discern* emanated from the day on Heard Island under less than favourable conditions. Immediately after the accident, Maddock was warmly wrapped up and thus able to sketch the Heard Island scenery. Time was limited but these sketches were to prove invaluable to the production of the major panoramic painting, later made in Hobart. She supplemented the information in the drawings with reference to photographs taken by herself and others. Seven vertical painted panels sit above a row of cibachrome photographs, the whole work being set within a wooden frame structure which acts as a physical and visual link.

The wide spreading scene is viewed as if from the ship, our gaze slowly sweeping from left to right, pausing slightly at the edge of each frame, thus allowing each section to be studied separately, as well as part of the whole. A topographical panorama, its style is a deliberate reference to the old ships' navigation drawings, reminiscent of Cook's artists in the eighteenth century. The first three panels show the little settlement - the human attempt to 'perch on the edge' of this inhospitable place. Little flags flutter and the round red apple hut gives cheerful contrast to the area of green on which the settlement rests. The next two and a half panels feature snow-covered Big Ben, its top submerged in grey cloud, and glaciers 'running' into the sea. Green hills overlap in the foreground, featuring in the last two panels. Maddock

says that the subject was eventually pared down to essentials - penguins were taken out and colours simplified.⁸⁴



117. Bea Maddock *We live in the meanings we are able to discern detail*.

Maddock explains that she had the drawings photographed, then projected these onto the canvas and drew the projected image in charcoal, being particularly careful to retain the fresh marks of the original drawings. The charcoal was fixed and subtle tone pigment washes were applied. Good quality pigments were ground with mortar and pestle and combined with pure turpentine, then washed on to create a watercolour effect thus capturing that first spontaneous artist's impression of the landscape - very much in the spirit of the early explorers. This subtle but vulnerable wash was then coated with about three coats of melted beeswax mixed with Damar Varnish using little brushstrokes, creating, as she says, a 'very seductive, very soft and beautiful surface'.⁸⁵

The top half of the painted panels is landscape and in the lower half are three rows of 'musical' Tasmanian Aboriginal names - a song line scripted in wood ash, chosen as a 'symbol of the ancestral aborigines; it's almost a sepia colour'.⁸⁶ Maddock has, with typical tenacity,

⁸⁴ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 39.

⁸⁵ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 40.

⁸⁶ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001]. Maddock regards Tasmanian Aboriginal names as having a very musical sound. Appendix p 42.

thoroughly researched the south-west Tasmanian aboriginal place names at the time of settlement, this being the conceptual link with Heard Island which Rhys Jones was exploring. Maddock believes that the writing must 'act as part of the visual structure of the picture'⁸⁷ - it must work formally. As for David Stephenson on a later trip, there must be a marriage of aesthetics and concepts.

Maddock introduced the cibachrome photographs to give a sense of reality, of actually having been there. The mechanical reproduction from the camera is a deliberate contrast to the human application of the hand-ground, hand-painted pigment and wax.

I had taken photographs of the Baudissin Glacier, the ones in the little boxes. Originally I thought I was going to have touristy kind of pictures and then I decided on just the one image repeated which I use a lot in my work. Richard Butler, the person who was assisting me, was doing photographic work up here [Launceston] and I was doing the painting in Hobart and we decided to just shift the colour a bit as if it's the frames of a film. That was to bring reality into it.⁸⁸

The Heard Island painting has particular meaning for Maddock as this was where the accident occurred, but also, it signified the beginning of a trail of works dealing with Aboriginal language and land.

Forty pages from Antarctica, referred to as the Antarctic suite, is considered by Maddock to be the most poetic of the Antarctic work. It is a boxed set of etchings on twenty-one sheets. Ten editions and three artist's proofs were made. One word is printed on each of thirty-eight plates and there are two pages - a title page and an 'end' page which act 'like bookends, so that you've got a start and a finish'.⁸⁹ These 'bookend' pages have pencil and splashes of watercolour that have been brushed through a plastic stencil. The reason for the colour patches is that she wished to indicate that colour does exist in Antarctica. On nineteen other sheets there is the continuous image with the horizon line being a consistent link throughout.

⁸⁷ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 41.

⁸⁸ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 40.

⁸⁹ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 43.

The sequence of the images was initially worked out on the ship and the words were inspired by the poetry of Rainer Maria Rilke. For most of the journey, Maddock was confined to her cabin. Rather like Tennyson's 'Lady of Shalott'⁹⁰ in her tower:

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear

The etchings have a diaristic nature, based on the sketchbook drawings made by looking in the mirror which a crew member set up for her. The scene was in reverse but as a printmaker she was used to working in reverse; and the drawings she made of Antarctica gliding by in the mirror were already, conveniently, in reverse.

The form it comes from is Rilke's poetry where he has a poem about 'are we here just for seeing house, tree,' etc. I just had the memory of that poem and I don't know whether I did this on the ship or later - I must have done it later. But: 'Are we here just for saying? Just seeing and saying things are always in my head. So are we down there just for saying 'ice, iceberg, ice floe, ice cap'. You know, are we tourists? What are we here for? The big question...I'm cynical about the tourism aspect.'⁹¹

Below the etched images are the words, beautifully embossed - thirty-eight of them. There are two plates to a sheet and one word is embossed beneath each printed plate. Maddock begins by asking questions and then answering them.

Are we here just for saying ice iceberg icefloe icecap nunatak
What are we here for
Just for seeing
And who has marked out the dimensions and stretched the tightrope of existence here
And just for seeing remember

The work is a unique statement about Antarctica. One is totally drawn into a white ice environment - predominantly pristine, minimalist, stretching on and on. Printed and embossed on thick paper of beautiful quality, it is a linear expression of the blankness of the landscape - the vast polar icecap. The etching reproduces the lines from the sketchbook

⁹⁰ Tennyson, Alfred Lord (ed. Tennyson, Hallam, Lord) *Poems* 'The Lady of Shalott', London, Macmillan, 1908, p 116.

⁹¹ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 50.

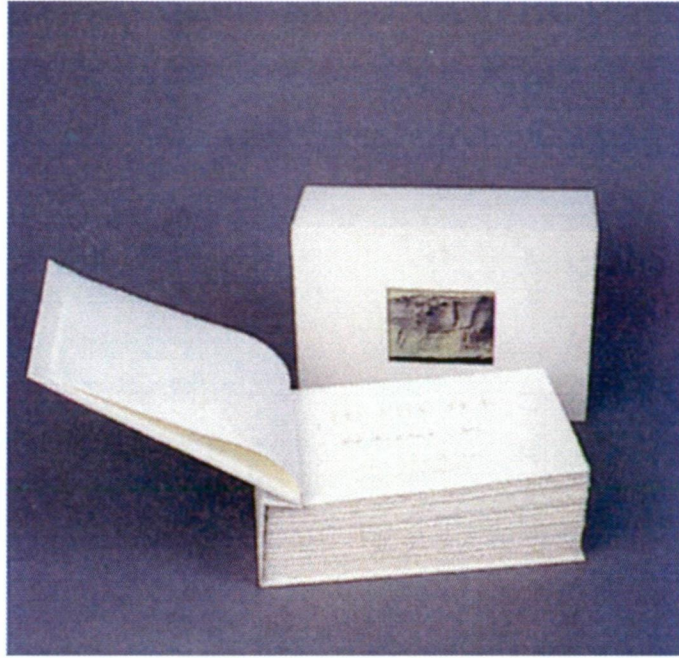
- outlines and hatched shading. The wandering line has a preciousness with its soft sepia colour. Maddock didn't want to use black or pencil and so a white ink with a touch of sepia was used and the technique creates the feeling of a special pristine area - one which should be revered and treasured and kept intact, where visiting is a privilege.

Unlike Senbergs, Maddock is not interested in the subject of settlement; rather, the other side of the coin - the environment that we must protect. She makes subtle marks - verticals which suggest radio masts indicating human presence. But she believes that the place doesn't belong to anyone - that 'Nature's marked out the dimensions and...I always used to think of that word tightrope...It's beautiful, and it's tragic and it's lovely to walk on; the next minute you're down a crevasse.'⁹² In 1990 Maddock showed the work at the Adelaide Festival and Peter Ward, in a review in *The Australian*, quotes her as saying: 'I would like people to clear off that place as quickly as possible.'⁹³ Her environmental views were influenced greatly by the international lawyer who shared a cabin with her. The International Treaty was soon to be reviewed and the whole thing appeared to Maddock to be a political bungle. There were big mining questions, questions about occupation and there was a huge rubbish problem. These problems have now, to some extent, been alleviated. It is evident, however, that Maddock was deeply concerned at the time and *Forty Pages from Antarctica* expresses a fear for the future of this unique environment.

The third Antarctic work is an artist's book which is derived from the journal. The journal is a written account of observations and ideas, supplemented by things such as photographs, photocopies, and memory drawings, all representing the day's happenings. This typifies Maddock's normal way of working. The journal text is important for its meaning and often the text is structured as a visual image itself.

⁹² Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 51.

⁹³ Ward, Peter 'Artist finds inspiration, tragedy in Antarctic' *The Weekend Australian* March 17-18 1990, p 5.



118. Bea Maddock *To the Ice* 1991, artist's book of one hundred and twenty three pages, cibachrome photograph, relief etching, intaglio, letterpress on paper, 20. x 29 x 8.5 cm, as reproduced in *Art and Australia* 1996.

To the Ice is an artist's book derived from the daily journals. It is a small (20.0 x 29.0 x 8.5 cm) Sino-bound book, housed in a box or slip case, and is made of sheets of bought paper which are torn to give a natural edge, these layered leaves being a metaphor for the layering of ice. Courtney Kidd aptly states: 'Its effect is discreetly monumental and ceremonious.'⁹⁴ The compact little box contains an edited version of the journal. There are gaps where the editing has occurred, but nothing has been added. There is a secret aspect of containment. Maddock says: 'But in a sense it's not meant to be opened. Really the concept is that you're hiding the information because nobody is ever going to go over it.' The book is usually displayed beside the slip case which has on it a polaroid photograph of 'the annual layering of the ice near Lewis Island. It came out in *Last of the Lands* which is an Australian publication basically about the politics of Antarctica.'⁹⁵

⁹⁴ Kidd, Courtney 'The Unframed Eye: Perspectives on Antarctica' *Art and Australia: Winter*, 33: 4, 1996, p 500.

⁹⁵ Maddock, Bea and Andrews, Lynne. Interview [2000, 2001] Appendix p 53.

Maddock's concern with process is again evident here in the year-long ritual, of making the plates by the photo-etching method. The journal, she explains is written with a calligraphic pen; it was photographed and the plates made from the positives and negatives of the film. The layered white leaves follow the forty days idea, direct from the journal, each day having a title page or leader with the day signified in Roman type, and incorporating the representation of the days with little unit strokes as described earlier. A greenie-grey colour was chosen to suggest the sea. Some pages have just one word, others are covered with the journal writing.

Visually and aesthetically *To the Ice* is a satisfying work. The aura of gathered and contained experience, its compactness, and a sense of time slowly evolving, makes a valuable artist's statement. The artist's journey, recorded meditatively day by day, is slowly built up like the layers of ice on the Antarctic plateau. An iceberg breaks off from the continent and assumes its own identity as a miniature segment of the polar icecap. Similarly the compacted artist's journal/book is a microcosm of Maddock's whole Antarctic experience.

While the Antarctic work is literally charting new territory in Maddock's career, some of its style and form relate to her earlier work. As previously stated, the Heard Island painting gives expression to beliefs about Aboriginal land occupation and language, beliefs held since childhood. The reader/viewer will sense the biblical connotations of forty days - prayer, meditation, introspection, a personal search for truth and strength in the wilderness. These are fundamental tenets of Maddock's art practice and are central to an understanding of her work. As well as this spiritual connection, there are other precedents. In 1985 she made *Impressions of forty working days*, a boxed set of forty pages of her own hand-made paper printed blind (embossed without ink), each one with the date and hours worked. This was to establish a new rhythm of working and to indicate the passage of time. This was followed by *Thirty days and forty nights* in 1985-86 - coloured ink

drawings on 30 calico flags, mounted on wood. And her work, *In the wilderness*, begun in 1986 and completed in 1988, after the Antarctic trip, has square-shaped digital numbers, from one to forty covering a canvas.

Bea Maddock's own writing accompanying illustrations of her work in *Being and Nothingness*, and the essay 'Saying and Seeing' in *Siglo*,⁹⁶ explain the development and use of text in the visual image in many forms - a study in itself.

In 'Saying and Seeing', Bea Maddock tells how the trip to Antarctica stimulated her to work from the landscape again after a gap of about thirty years. After *We live in the meanings we are able to discern* came *Tromemanner - forgive us our trespass*, a landscape based on the Aboriginal lands of central Tasmania, then came *Taurai - but in the memory of time*, not a Tasmanian landscape but a similar type of panorama in three panels - the land occupied by the Kulins in the area that is now Melbourne - a commission for the National Gallery of Victoria. This series is referred to by Maddock as a trilogy and is fully discussed in her essay in *The Art Bulletin of Victoria*.⁹⁷ The trilogy was later further extended to become part of a longer series.

Maddock's intensive study of Tasmania's coastline and the Tasmanian Aboriginal culture continued, still evolving from the impetus of the Antarctic return journey. *Trouwerner...the White ships came from the West and the Sea of Darkness* developed five years later from the drawings made looking at the south coast of Tasmania on the return journey from Antarctica. Maddock explains that this four-panelled painting has white cord across the surface referring to the navigation paths of sailing ships, and to the view through the rigging on board ship, and it also serves as a visual link to the elements in the work. The

⁹⁶ Maddock, Bea 'Saying and Seeing' *Siglo* Issue 6, 1996, p 16-21.

⁹⁷ Maddock, Bea 'The Makings of a Trilogy' *The Art Bulletin of Victoria* No. 31, 1990, pp 44-51.

impressive finale to this stream of work inspired by the Antarctic journey is *Terra Spiritus...with a darker shade of pale* which extends the idea of the panorama into the concept of drawing the whole coastline of Tasmania. Begun in 1993, the circumlittoral drawing was originally planned to be shown around a drum shape.⁹⁸ This is where it differs from the other panoramas because it is looking inward to the centre of Tasmania. Maddock meticulously calculated all the visual details and this was completed in 1998. Exhibited in part (eight panels) at the Plimsoll Gallery in 2001, this aspect is discussed by Jonathan Holmes who says that it 'has to be imagined as if it has been depicted on the outside of a cylinder. Its forces are centrifugal rather than centripetal.'⁹⁹ The whole meticulous process is outlined and demonstrated by Maddock in a video.¹⁰⁰

As a result of her Antarctic trip, Bea Maddock has made an enormous contribution to art. Within the context of her own work she has resurrected the topographical panorama and found new ways of presenting and interpreting it. The pigment wash and encaustic medium retain a watercolour sketch-like quality while at the same time allowing the formation of a more extensive, permanent and monumental work, in keeping with the ideas that it contains. Her passionate dedication to process ensures a marriage of concept and technique, as demonstrated by the meticulous labour of love in preparing all the printing plates, writing the Aboriginal names in the appropriate wood ash, and in the grinding of pigments and ochres. She analyses complex concepts, slowly mapping her own journey through life in relation to others - an environmentalist who believes that we should respect our Tasmanian

⁹⁸ Maddock, Bea *Siglo 6*, [1996] p 20.

⁹⁹ Holmes, Jonathan 'Terra Spiritus' *Between Phenomena: The Panorama and Tasmania* (edited and curated by Raymond Arnold) Plimsoll Gallery, University of Tasmania (30 March - 22 April 2001) p 18.

¹⁰⁰ Maddock, Bea *TERRA SPIRITUS...with a darker shade of pale* [video recording] Launceston, Tasmania: Queen Victoria Museum and Art Gallery, 1999. 2 video cassettes (VHS) (70 min.):sd, col.; ½ in.

heritage and preserve Antarctica - an artist who believes in the image being important in its own right, that the formal values are still important.



119. John Caldwell *Jan Senbergs at Mawson* 1987, mixed media: carbon pencil, oil and water-based paint on hardboard, 176 x 136.5 (sight) as reproduced in Boyer and Kolenberg *Antarctic Journey: three artists in Antarctica* 1988.

Jan Senbergs (born 1939) came to Australia from Latvia in 1950. An established artist with a high profile as a painter and printmaker, he originally trained as an apprentice screen printer and studied at the Melbourne School of Printing and Graphics. He taught for some years at the Royal Melbourne Institute of Technology, has travelled widely, exhibited extensively, and many of his works have been acquired in both public and private collections. He is somewhat mystified as to why he was chosen to go to Antarctica, but believes that his series of *Mining Landscapes, Mt. Lyell* may have influenced the panel in their decision. Other artists had declined for various reasons, but Senbergs accepted the offer of a berth, and unlike John Caldwell, did have four or five months in which to prepare. He remembers the invited personnel for this special trip:

Three artists were chosen and a complement of people from the Channel Ten news crew, a photographer from *The Australian* newspaper, and Peter Ward the journalist from South Australia. My two cabin mates were from the ABC social history unit - Ron Minogue and Peter Fry. And we even had a foreign affairs man on board. There were also Gillian Triggs from Melbourne University, Antarctician Peter Keage,

geologist John Lovering and many other interesting people - because it was the fiftieth anniversary of the Antarctic Division, and on this particular Voyage Six they had invited a cross section of people like us.¹⁰¹

The artists were free to respond to the Antarctic as they wished, with the idea that exhibitions of their subsequent work would thus provide publicity for ANARE. The exhibition aspect of the whole venture was perhaps inadvertently indeterminate; with the Bicentennial year imminent many prominent gallery venues were fully booked in advance. Always easy with hindsight, Senbergs suggests, that with some collaboration between ANARE and a body such as the Australia Council, a touring show could have been organised, which would have resulted in more exposure for ANARE. As it happened, Senbergs had a show at the Powell Street Galleries, accompanied by a well illustrated catalogue.¹⁰² Some works were sold and were therefore unavailable for later shows - in Hobart, Newcastle and other places. He regarded the catalogue (described in the Introduction to the thesis) which accompanied the Hobart exhibition as being very informative but too expensive. When queried about the lack of critical analysis, he agreed that this 'would have given it another kind of level'.¹⁰³

The catalogue, *Antarctic Journey: Three Artists in Antarctica*, was compiled by Beter Boyer and Hendrik Kolenberg, as a joint venture between the Antarctic Division and the Tasmanian Museum and Art Gallery. It is designed with classic simplicity by Sandra Potter, herself an Antarctic voyager, and at the time, publications officer at the Antarctic Division. The general presentation is excellent, making for easy referencing, reading of text and viewing of images. Based on interviews and journal entries, the main text presents a first hand, informal, and direct account of the voyage and the making of the work.

¹⁰¹ Senbergs, Jan and Andrews, Lynne. Interview: Lynne Andrews interviewing Jan Senbergs on his Antarctic project at his Melbourne studio 21 November 2000, edited 2001, Appendix p 56.

¹⁰² Senbergs, Jan *Jan Senbergs: Voyage Six - Antarctica* Powell Street Gallery, Melbourne (12 April - 29 April 1988).

¹⁰³ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 58.

Potter had visited Antarctica (and has visited many times since), and therefore, had a natural empathy with the subject matter.

The Forwørd by Minister Graham Richardson ¹⁰⁴ is supportive of the calibre of the artists and the idea of continuing visits by artists - an important fact, as government support is a vital factor in the development of an artists' program in a scientific culture. The Introduction gives clear and concise historical background to the art of Antarctica before 1987, mentioning Wilson, Ponting and Hurley and Nolan, followed by a useful list of professional and amateur artists - photographers, film makers and watercolorists. The section 'Voyage Six' details the voyage of the *Icebird* through interviews with the artists, revealing much about the artists' perceptions of Antarctica and their visual responses. Some of the material in the interviews with Boyer and Kolenberg is echoed in the interview with the author of this thesis. Finally, the detailed biographical material on Caldwell, Maddock and Senbergs completes a valuable reference publication.

What is missing though, in *Antarctic Journey* is analytical comment on the images themselves. An essay, drawing attention to the art itself would have been appropriate in a catalogue of this type. It was written by Peter Boyer of the Antarctic Division, and as such, the emphasis was on the historical aspect rather than the artistic value of the images themselves. However, a most interesting feature is that it must contain one of the first references (at least in British and Australian terms) to a genre of Antarctic art. Discussing the place of television and documentary photography in relation to the response of the artist, Hendrik Kolenberg asks:

What we're getting around to is - 'is there a genre of Antarctic art, as there is of landscapes, and so on?' It seems there is, but it's not common currency yet.¹⁰⁵

¹⁰⁴ Graham Richardson Minister for the Arts, Sport, the Environment, Tourism and Territories.

¹⁰⁵ Boyer and Kolenberg [1988] p 26.

Senbergs replies 'As I see it, the genre is photography and ANARE-language at the moment'. He talks about the way artists such as Fred Williams influence our way of seeing places and that: 'Those assertions give another dimension to a place.' He and Caldwell believe that an artist-in-residence would be a good idea - not necessarily a visual artist but speaking in the broad spectrum of the arts.¹⁰⁶ 'A Select bibliography of Antarctic art' in the catalogue also supports the notion that a genre is evolving.¹⁰⁷

Senbergs as a painter, draftsman, and printmaker has developed a distinctive style characterised by strong dynamic compositions, an inventiveness of composition and form, and of line which simply and vividly invokes direction, outline or contour. The limited colour, geometric forms and low key tonal range, have evoked responses to his work that dwell on the heaviness and doom of industrial sites. While his images certainly reflect these aspects of our environment, the discerning viewer or critic can surely see the visual excitement in the myriad of forms with which he plays. In this respect he is Modernist - the painting, print or drawing exerting an autonomy based on its own qualities - its own materials and structure; it does not have to rely on its subject content for its worth. So Senbergs' images work simultaneously at two levels - at that of formal values with the inherent excitement of picture-making, and also at the level of content. The minimalist aspect of Modernism, often criticised for lack of content is not a concern of Senbergs. The simplicity and sensation of minimalism and abstraction is David Stephenson's concern. Senbergs is a passionate and thorough researcher of background history, delighting in the offbeat or eccentric character and quirky anecdotes. This eclecticism and appropriation of

¹⁰⁶ Boyer and Kolenberg [1988] p 26.

¹⁰⁷ Visits by professional Australian artists have been brief, and there is still a need for longer stays which would allow a greater development of the arts to occur. The artistic vision is different from the scientific vision and artists have a great deal to contribute.

ideas is Post-Modernist¹⁰⁸ in character, but although he exhibits certain elements of contemporary style, he is an individual who pursues the path of his own conviction. An intriguing combination of skills and personal vision.

When interviewed by the author, Senbergs quite clearly states his intentions with the Antarctic work:

Well, it's a bit of a mix really. I didn't go there just to paint rubbish sites and industrial imagery. You tend to get yourself typecast by various reviewers and critics who have to put on all sorts of labels to recognise you...No, as far as I was concerned you respond to the particular sites and places that you go to. I was certainly interested in the bases, and the history of them and everything else like that. When I was actually painting, it was an extension of other things I had done before. Previously I suppose, the major show I'd done, was the Mount Lyell mine paintings in western Tasmania... You don't want to make an illustrated image...it is your own kind of visual handwriting, and you try to create ambiguous images. You don't want to spell it out so clearly or literally, because, the painting has to work in its own visual terms first...and then you try to give it some sense of place, and atmosphere of the place. When I was in Antarctica - from all the information that I gathered, I was painting things that I knew were there, rather than what I saw in front of me, not just looking at rubbish dumps, or simply making environmental statements.¹⁰⁹

Jenny Zimmer, in 1984, supports a similar view that Senbergs was laden with 'doom-ridden interpretations' but that 'there are alternative readings that admit the poignant, the laconic, the sardonic and, more recently, his fascination with history'. She writes this with a perception of what is beneath the surface of the obvious subject content, in the article 'Jan Senbergs: history painter: The Port Melbourne and the Mt Lyell series 1980-83'. Her premise is that he is a contemporary history painter, as demonstrated by some Canberra works followed by the High Court of Australia mural (1977-80), then the Port Melbourne and Mt Lyell series. She speculates that this will influence the critics whom she feels have misinterpreted his work in the past.¹¹⁰

¹⁰⁸ This post-modernist characteristic is also observed by Jenny Zimmer: Zimmer, Jenny 'Jan Senbergs : history painter: The Port Melbourne and Mt Lyell series 1980-83' *Art and Australia* 22: 2 1984 p 207.

¹⁰⁹ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix pp 63-64.

¹¹⁰ Zimmer, Jenny [1984] pp 206-211.

Senbergs' Antarctic paintings, prints and drawings fit smoothly into the general stream of his oeuvre. The link is found in his statement: 'In the end it's not the subject matter that is important, it is how you make a painting.'¹¹¹ In this respect, his approach is similar to that of Fred Williams whose prime concern was to make a good painting. Senbergs, in speaking to Hendrik Kolenberg, says:

Probably you end up turning every subject matter, no matter what it is, into what you do anyway. That's one of the recurring things - if you send out an artist on location he'll usually change the source or scenery into his way of seeing it, like artists always have. That's been the continuity of most artists. You can see throughout history, where artists have been to different places, they always make their visual marks. So you're trying to accommodate each place to your language, to the way you're working. And the same thing happened in the Antarctic. But at the same time you're trying hard to capture the essence of a place. And Antarctica is physically very different, unique.¹¹²

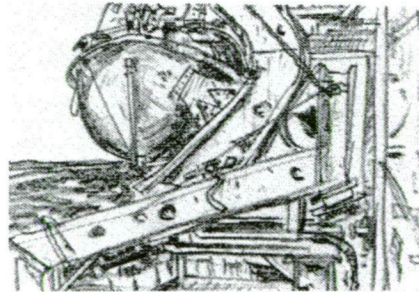
He takes his schematic way of organising a picture, his established techniques along with him to Antarctica, and he uses his history research skills which have been developed for the High Court, Port Melbourne and Mining images. There is a similarity between the barrenness of Mt Lyell and Antarctica, the jagged unpredictable forms of industrial rubbish at both places and also the idea of human habitation - marks made by humans on the surface of the Earth. A pastel and watercolour *Anxious Settlement* drawn in 1986 just before the Antarctic journey in 1987, would seem to lead in directly to the Davis and Mawson settlement images. But there is a difference. *Mawson* and *Davis* in common with most of the Antarctic paintings show a predominance of textured blue and white - sea and ice. The land components do relate to the earlier industrial sites but there is a definite response to *place*.

Senbergs considers that although he regarded Antarctica as something special and he definitely gained something artistic from it, his work did not change or develop dramatically because he had 'been there' - unlike

¹¹¹ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001]. Appendix p 66.

¹¹² Boyer and Kolenberg [1988] pp 32, 34.

the profound influence that the trip exerted on Bea Maddock's work. He could see how this evolved for her and says that she projected it to another level - 'an imaginary line, based on absorption and intellect'.¹¹³ It is interesting to consider one of Senbergs' post-Antarctic works titled *Hotel* - illustrated in *The Weekend Australian*. It is again concerned with human habitation - this time he depicts a humorous dislocation of buildings, traffic, and skyscrapers teetering against the sky - into which we peer to see the quaint antics of humans. Giles Auty writes of 'the apocalyptic cities of the artist's mind' and that 'the artist dissects a modern tower of Babel...'¹¹⁴ It is a far cry from the more horizontal settlements clinging to the edge of the Antarctic continent but nevertheless, about humans in another kind of temporary settlement. This image exhibits a playful, exaggerated and inventive perspective, with emphasis on the vertical skyscrapers towering above cities - another branch of his exploration into humans, habitation, line and form.



120. Jan Senbergs, *Icebird - lifeboat* note book sketch, pencil, 14.5 x 22.5 cm, as reproduced in *Jan Senbergs: Voyage Six - Antarctica* Powell Street Gallery, 1988.

For Senbergs the journey, 'rolling along through the Southern Ocean',¹¹⁵ was a time of congenial debates and discussions at mealtimes, and in the bar, involving the great cross-section of people on board - scientists, tradespeople, politicians, expeditioners, artists, journalists, filmmakers and others. Senbergs happily did his research, listening to debates. About building, for instance, on the Antarctic

¹¹³ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 66.

¹¹⁴ Auty, Giles 'Modern mutants' *The Weekend Australian* November 4-5 1995, Review 12.

¹¹⁵ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 60.

continent he says: '...there were conversations between the more environmentally conscious against the more hard line pragmatists'.¹¹⁶ These discussions obviously informed the paintings to some extent. Senbergs is not an extremist but believes that the place should be left as pristine as possible.



121. Jan Senbergs *Mawson Heights from the Old Quarter* note book sketch, 1987, conté on paper, 27 x 36.5 cm, as reproduced in *Jan Senbergs: Voyage Six - Antarctica* Powell Street Gallery, 1988.

The sea journey was also an important transitory time for contemplation and Senbergs has a sense of romance about the others who travelled that way before him - the earlier expeditioners who inspired him with their bravery. On the journey he made sketches and drawings with pencil and pastel; like everyone else he took lots of photographs. But it was mainly a time of 'absorbing and recording and writing it down, and just getting a feeling of the sense of journey'.¹¹⁷ The impact of the voyage itself is evident in the extended studio paintings that he did upon his return. In the Powell Street catalogue the double page spread of notebook and working drawings show a strong and lively sense of observation, a joyful expression of dancing auroras. Toy-like forms - a larc rolling along on land, tiny huts nestled into the landscape, a helicopter landing - all tell of the busyness of the settlement. Rumdoodle hut is fastened by stays and one imagines the winds that create this necessity. As if on a tour of the ship, we see

¹¹⁶ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 59.

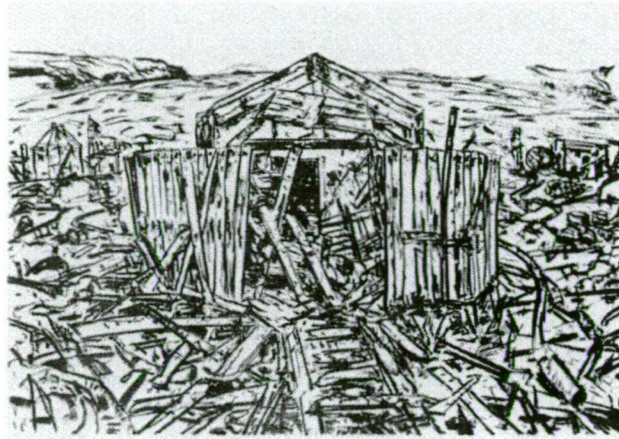
¹¹⁷ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 61.

things from unusual angles - looking up at the lifeboat or down over the bow; looking out over the rail to sea; the *Old Quarter* of Mawson depicts the buildings stacked up reminding Senbergs of a medieval hill town; we are both informed and stimulated by the variation and combination of forms and shapes which Senbergs knits together. Another larger pastel drawing, on the previous page in the catalogue, expresses the whirring movement of the rotor blades of a helicopter against the sky as it follows another which is just touching down. The work is anecdotal and one can search for detail.

The materials used were those he would have used on any field trip. He said that it would be different in winter, but on an Antarctic summer trip the conditions are not difficult. And he kept a diary, a well established practice of making private notes, which he says is to trigger the memory rather than to possess any great literary value. (He did however, confess that he does like writing secretly at times, and in the future, may write something further from these notes). The diary tells of the day's happenings; it also became a log book, with details of latitude and longitude recorded from his visits to the bridge each day. The journey he said, gave him a sense of time and sequence.

Back in the studio the large oil or acrylic paintings on canvas evolved from the numerous thumbnail sketches, and from working drawings which reveal experiments in a variety of approaches. A grid system was often used for enlargement. There are extended drawings in pastel on paper and a set of eight lithographs. The work is well covered by illustration in the catalogues of the Powell Street Gallery show and of the Hobart exhibition at the Tasmanian Museum and Art Gallery. Senbergs recounts an unusual request to draw a diagram of Bea's fractured knee, so that it could be faxed back to Hobart for advice on how the ship's doctor should set it. Initially taken aback, Senbergs obliged by tracing the X-Ray on the porthole glass guided by the

doctor. He isn't sure whether they actually sent it but he sees it as 'a bit of Antarctic improvisation'.¹¹⁸



122. Jan Senbergs *Admiralty Hut, Heard Island* lithograph of series *Voyage Six Antarctica* 1987, 80.5 x 120.8 (paper) 57 x 90.5 (image) as reproduced in Boyer and Kolenberg *Antarctic Journey: three artists in Antarctica* 1988.

A suite of lithographs was created as a result of the voyage: a set of eight, with a title sheet, printed in an edition of twenty-five. They are drawn with sensuous flowing calligraphic ribbons of black on white, creating forms which knit and interlock like organic jigsaws. Inspired by on-site sketches, the subjects also parallel some of the paintings. The freedom of expression indicates a joyful vision of a new world with a new set of icons - huts, seals, albatross wing span, ice plateaus, mountain peaks, ship, larc, and a strangely wrapped wounded figure on a stretcher. Viewed collectively (reproductions can be seen in the double page spread in the Powell Street catalogue), there is a delightfully medieval sense of narrative about them. *Admiralty Hut - Heard Island*, similar to two paintings, is a central iconic edifice, disintegrating before our eyes, strips of wooden cladding falling off in all directions. In *Atlas Cove - Heard Island* two seals mate in the foreground and in the distance little domes, towers and pitched rooves are outlined against the ice. In *The Voyage* the view, of ocean, ship, islands or icebergs, is spectacularly gathered and framed beneath the umbrella of the two curves of the albatross wingspan. *Mawson and Davis* indicate busy areas of settlement, sea and ice. *Unloading at*

¹¹⁸ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 74.

Mawson shows the ship looming large for the purpose of storytelling, being unloaded in the bay, the smaller cubic forms of the settlement in the foreground. *Platcha* is the settlement outside Davis with the ice wall behind, and *Bea Maddock being lifted onto the Icebird* is very similar to the painting but it is constructed with expressive directional lines, marks and spaces as opposed to form, colour and surface texture in the painting. The lithographs are two-dimensional - the drawing closely related to the picture plane - not drawn with illusionistic perspective. The mark-making is fluid, each mark being important without a sense of preciousness.



123. Jan Senbergs *The Voyage* lithograph of series *Voyage Six Antarctica* 1987, 80.5 x 120.8 (paper) 61 x 90 cm (image) as reproduced in Boyer and Kolenberg *Antarctic Journey: three artists in Antarctica* 1988.

Senbergs approached the paintings with an openness to the new experience and felt that Antarctica dictated its own terms - that the emphasis should be on tone rather than colour. The landscape he says 'has never been an Arcadian thing with me,'¹¹⁹ and his interest is in the human interaction with it. Nevertheless, as with the other voyaging artists, he responded deeply to the purely visual element. Looking past the wonderful pristine landscape to the core, he regards the Antarctic as a stage, and he revels in the historic detail of much of the rubbish left there - soup tins from thirty years ago, machinery, the details of how

¹¹⁹ Senbergs, Jan and Andrews, Lynne: Interview [2000, 2001] Appendix p 67.

the buildings were built. His interest is also environmental but as commentator rather than preacher. At the time a new attitude was developing and on this ANARE trip rubbish was collected and returned to Australia. Ironically the anthropological argument is also being heard - that all this 'rubbish' is history and much of it should be documented and left.

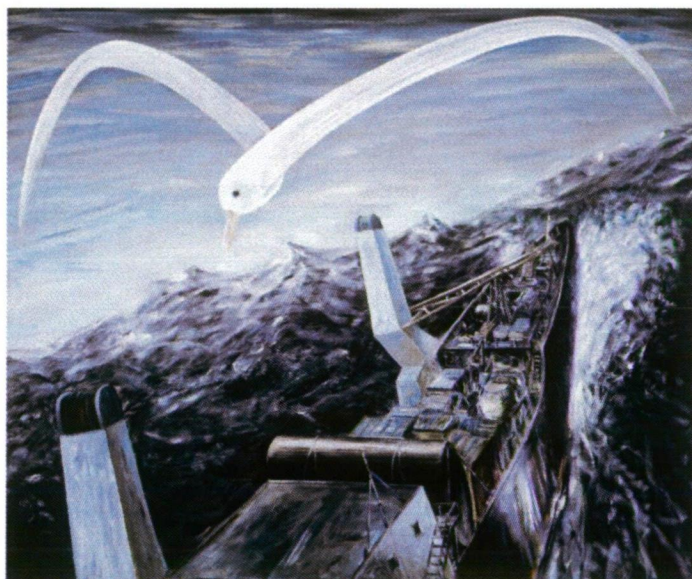
Senbergs' drawings were used to illustrate Stephen Murray-Smith's book *Sitting on Penguins* - a book written as a critique of Australia's Antarctic policy. The book is described as being 'hard-hitting but fair...with its mixture of information, opinion, personal experience and humour'.¹²⁰ Senbergs, not surprisingly found much in common with the views of Murray-Smith who had been to Antarctica in 1985-86. They talked together a lot and found their experiences to be very similar; Senbergs says that he felt very much in tune with what was written and so it is apt that his drawings should be used to complement the text. The cover of the hardback edition displays a detail (only a small section is cropped) of the painting *Voyage Six - Antarctica*. It is a nice summary of an ANARE voyage in that it features settlement, sea, icebergs, eerie lighting, the distinctive *Icebird* red orange and white - safe haven and vessel of transport. An albatross flies above, its impressive dual curved wingspan and tail feathers larger than any other object in the picture. Senbergs was really fascinated by these huge birds and they feature prominently in drawings, lithographs and other paintings.

You're rolling along, tossing around everywhere and you've got this massive water everywhere, and then you would see these large albatrosses when you stood at the stern of the ship as they glided by and all you could see was these large wings and the eye - the eye of the albatross and the wing. I didn't paint the body of the bird - it's a schematised large wing form as they glided past on this endless ocean, - absolutely fascinating!¹²¹

¹²⁰ These comments are on the dustjacket of Murray-Smith, Stephen *Sitting on Penguins: People and Politics in Australian Antarctica* Sydney, Century Hutchinson Australia, 1988.

¹²¹ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 73.

The above observation is expressed in *Eye of the South* which has the same ingredients as *Voyage Six* except that the bird is upper centre, flying towards us, wings spread horizontally - umbrella-like across the picture and the eye fixing us with a beady stare is right there in front of us, carefully placed, on the same line as the horizon.



124. Jan Senbergs *Voyage II* 1987, acrylic on canvas, 151 x 183 cm.

In *Voyage II* the bird is more simplified, stylized in the extreme, the very long slim wings stretching the width of the picture as the white bird flies right in front of us, but it has no body, only beak, eye and wings. This painting is less anecdotal; it captures the spirit of 'rolling along through the Southern Ocean' and the feeling of the ship's crashing through the waves. This effect is achieved by the dramatic tilt of the horizon; the ship charges through the rough sea at another angle, spray gushing forth from beneath the bow, and the painterly surface describes a rough sea which almost induces a feeling of seasickness. The viewer hovers like the bird in some imaginary space.

Admiralty Hut, previously mentioned in the lithographs, is an Antarctic relic which fascinated Senbergs. He made a pastel drawing, lithograph and two acrylic paintings on canvas. They are all similar in composition and 'presence', with the same centralised view. The *pièce de résistance* is the *Heard Island Icon (Admiralty Hut)* made as a result

of the invitation to paint it for the ANZ Bank bicentennial commission and now in the TMAG. In the lithograph and pastel a looser drawing is possible and they express more of the disintegration of the hut - the eye is led rhythmically around, in a more organic flow of movement - the forms are more interlocked. In the thicker medium of paint the character is more static, monumental.



125. Jan Senbergs *Heard Island Icon (Admiralty Hut)* 1987, acrylic on canvas, 224 x 335 cm.

Senbergs tells of the background to these images:

The painting is based on Heard Island. Heard Island was a windy, bleak, black-soiled place - bits of moss on rocks and again there were these two peaks. One was called Roger's Head - I think the other was Mt Olsen. And Atlas Cove where the settlement was; it was all very derelict, and this Admiralty Hut was a whiteboard apparition in the middle of this settlement, which apparently Mawson used as a stopover on his way down to Antarctica. Again an historical approach, but it also resembled a kind of altarpiece icon, in the way I painted it... And you have these elephant seals rolling around against these old huts when there's no-one there, which is quite often the case. These elephant seals used to lean on these buildings and, gradually, push them slowly over.¹²²

The larger painting made for the commission is wider in proportion and has an expansive air which befits the formality, the commemorative nature of the commission. The work had to be Australian in content and so, as Heard Island is an Australian Territory, both Bea Maddock and Jan Senbergs were able to exploit their Heard Island experiences

¹²² Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 73-74.

for this purpose. The main difference between the larger commissioned image and the other similar images is the addition of rotund elephant seals facing us on the right, strangely mirroring the forms of the forty-four gallon drums on the left of the picture - an interesting, humorous pictorial element, but also a reference to their habitation and ironically, their consequent destruction of this iconic building. It is also a comment on the rubbish, embedded in the debris of the hut. Visually it presents an exciting array of shapes and forms. The eye is led in to the central image of the hut by a sense of perspective in the planks, reminiscent of the spears in Uccello's *The Rout of San Romano*. The hut - or what is left of it - stands, its boards bleached by the weather, looking defiant in the debris which surrounds it. In the distance are the huts which are current accommodation, their various sloped and rounded rooves outlined against the choppy sea. Two jagged land shapes jut up on the horizon. It is a tonal painting with touches of colour and geometric in its two - and three-dimensional forms. The paint texture creates an interesting surface - describing waves, smooth weathered wood, smooth seal skin, metallic drums. The concentration on form and tone with limited colour allows this diversity of objects to be visually unified and not hopelessly disjointed. It is after all, as Senbergs says, a painting and must work visually as a whole.

Texture is important - there is a convincing ruggedness about Senbergs' style and technique which relates to the Antarctic character. The surface of his paintings is painterly - he wishes to retain the tactility of paint and at the same time have 'a sort of structural edifice behind it'.¹²³

Senbergs explains how he thought about the painting *Mawson*:

There's a kind of dome. They have these three outcrops behind Mawson - Mt Henderson, North Masson Range and the David Range - I made them as three structural peaks, on this large Antarctic Dome and then you've got Boat Harbour with the arced arm and the settlement here. Here are the old donga huts which I call the old quarter and the new quarter with the big red module hut at the back. It was like an old historic town where you've got the old quarter - the ancient quarter, so called - and

¹²³ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 72.

you've got the new modern town...It's an aerial view that comes out of the head. I like to look at old medieval maps and things like that. You kind of project yourself. You draw and paint what you think and know is there, and you distance yourself from it; you fly above it in your imagination.¹²⁴

Mawson has an iconic aura. The main image, placed just below centre, spreads across the picture from left to right, one arc of the horseshoe reaching out towards us like a bent elbow. The little buildings of the settlement cling limpet-like to the bare rock which seems to fall off the edge of the continental plateau. The paint-chiselled planes of the walls and rooves create interesting eye movement; the busyness of the settlement contrasts with the minimal space behind, of the ice plateau which is only slightly textured. In the distance is the curved horizon against a sky into which jut three isolated peaks. These peaks seem to fall away to eternity off the edge of the earth. The sky has that enigmatic look which reminds us that in Antarctica the difference between sky and land is often blurred - a feature that David Stephenson will later explore. Senbergs presents the concept of the curve representing both the Antarctic dome/plateau and the curvature of the earth. This incredible cap of ice is in some places several kilometres deep, and to him, it is the essence of Antarctica. Humans never really belong - they only exist on the fringes.



126. Jan Senbergs *Mawson* 1987, acrylic on linen canvas, 213 x 289 cm.

¹²⁴ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 65.

He also painted *Davis*, whiter and bluer and covered with more fascinating rubbish. The ship is in the bay and once again Senbergs captures the essential spirit of the bases. Not only does he tilt and tip and play with viewpoints, he changes scale, like the medieval storyteller, for emphasis of concept or fact and pictorial concerns.

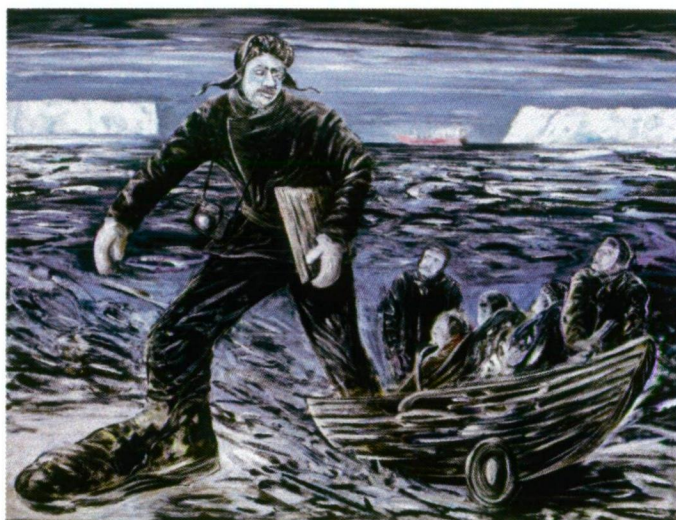


127. Jan Senbergs *Bea Maddock Being Lifted on to the Icebird*, 1987, acrylic on linen canvas, 197 x 274 cm.

When Bea Maddock had her unfortunate accident, Jan Senbergs saw this tragedy as a subject for an *ex voto* painting. He explains that it is a kind of painting on tin, depicting an accident - something that he had seen Peru or Bolivia. The South American *ex votos* have religious significance and are presented as thanksgiving to the Virgin Mary or Christ. At the time, Senbergs recorded the incident of hauling Bea Maddock up onto the *Icebird* in sketch form but eventually made painting on a much larger scale than an *ex voto*. Again the scene is viewed from above - the best position for a total view. Centre stage is the diagonal figure of Bea Maddock tied firmly to a stretcher, 'really wrapped up like a mummy, totally wrapped up, and all you could see were her glasses showing, and the ship was rolling. We were lifting her from the larc with these ropes, from the side of the ship, and into the hospital.'¹²⁵ The horizontals of the sky have an eerie yellow glow; *Big Ben* the volcano sits levelly on the horizon but all the other features are

¹²⁵ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 70.

on different diagonals. In front of the volcano is the cliff of Roger's Head, a long arm of land ending in a shape like a portrait bust. Way below us is a toy-like larc. The figure on the stretcher is on the same angle as the ship, which is tilted, giving the idea of movement. Senbergs explores all the intricacies of shapes and forms on the deck, and throughout the painting surface textures are vigorously described.



128. Jan Senbergs *Borchgrevink's Foot* 1987-8, acrylic on linen canvas, 197 x 256 cm.

Senbergs observed the adventures of the present on his voyage but he was also fascinated by the past. He was intrigued by the stories of Borchgrevink - mentioned at the end of chapter one as the first to touch the actual Antarctic continent outside the Peninsula. This character he says was a 'maverick...an outsider...And he was an erratic character obviously. Yes, he was prickly and he was difficult and he was a man with a sense of adventure and obsession',¹²⁶ and Senbergs always finds such characters interesting. Borchgrevink was a schoolteacher who went to Antarctica as a deckhand on Captain Bull's whaling boat. He was in the first party to land on the continent and later he organised his own trip and this was the first party to winter on the continent.

On that first trip, where you see him jumping out of the boat ahead of the captain, that's the landing where they didn't stay very long. I think it was 1899, and in an egotistical way he wanted to be the first man to put foot on the Antarctic continent, which he did, and ahead of his captain, to the chagrin of the captain. [laughter] And so he painted this picture to verify it, this little watercolour and I couldn't resist

¹²⁶ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 68,69.

making another version of it - because it's an image of 'putting your foot in it'... it's a present day version based on that particular picture. And I was also so fascinated with him because he was such a maverick character. He had an obsession - not just to land and jump out of the boat ahead of his captain - he later wintered - he was the first winterer with his team when they went there a second time, and that beat Scott. I was really taken by the fact that this outsider beat the establishment and it was terrific - and of course nobody liked him. The establishment wanted to bury him historically somewhere and it wasn't until he died back in Norway that belatedly and begrudgingly the Royal Geographical Society gave him a medal - a geographical medal. They wanted to completely wipe him off the pages of history, irrespective of how wayward he was, and no doubt he was wayward and difficult...I was influenced by it, and I transferred it all into a modern setting where we go ashore in a larc. I made the boat with a wheel on it which I've done in a corny way. The figure is jumping out of the boat with a camera round his neck and you've got the *Icebird* in the distance. It's a modern version perhaps me or somebody else jumping out.¹²⁷

And so Scott, despite having all the support of the establishment is seen by Senbergs as 'a two time loser', to both Amundsen and Borchgrevink.

The painting has a dramatic composition, vigorous brushstrokes and textured paint all combining to tell the story with humour while at the same time impressing upon us the story of human egotism and ambition. The foreground figures are 'framed' by two distant icebergs on the horizon which look like bookends. A red streak also on the horizon represents the *Icebird* but the central figure is the huge, oversize figure of the contemporary artist, clutching sketchbook and camera slung over his shoulder - Senbergs says it may be him or someone else. (Borchgrevink was an artist too). He steps out of the larc with a massive foot simultaneously making the statement about the first to land and 'putting his foot in it'. The figures in the larc look askance at the modern Borchgrevink who has a look of desperation in his intense desire to be first. There is a distinct medieval quality in the exaggeration of important features, and of facial expression in order to tell the story. The colours are blues and browns and greys, the accent being on form and texture, with a deft touch of red for the ship.

Borchgrevink's Kayak Jolly depicts a silhouetted Borchgrevink, paddle raised, in a kayak; the presence of his reflection indicates a calm sea and diagonally across the left of the picture is the settlement with all its

¹²⁷ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix pp 68-69.

buildings, drums and three huskies. The long horizontal form of an ice cliff sits on the horizon. A combination of a photograph found in the library, and Senberg's imagination, it is also a reference to the jollies (Antarctic recreational trips) that took place on Voyage Six in 1987, 'viewing penguins and seals, doing this and that, and going out on moonlight trips around the icebergs'.¹²⁸ Typically, Senbergs creates great interest using the devices of anecdote and metaphor, a strange combination of fact and fiction.



129. Jan Senbergs *Borchgrevink's Kayak Jolly* 1988, acrylic on linen canvas, 151 x 213 cm.

Christian Clare Robertson (born 1946) like Caroline Durré was very keen to go to Antarctica, not only out of a passionate interest in the place, but to complete a vital link in a special series of works which ranged world-wide. Her fascination with the geological phenomenon of tectonic plate movement, the associated continental drift and unique volcanic landforms that have occurred over millions of years, motivate and inform this impressive series. Robertson explains:

Antarctica is polar and ancient, it influences the weather of the southern hemisphere. I had embarked on a major painting project, *Extreme Landforms*, which set out to compare and contrast several of the most extreme sites on Earth. I had already worked in Iceland (geologically new, Arctic), neighbouring Greenland (ancient, Arctic), Hawaii (new, equatorial), and intended to work on northern Australia (ancient, equatorial). Clearly this project would remain incomplete without the

¹²⁸ Senbergs, Jan and Andrews, Lynne. Interview [2000, 2001] Appendix p 70.

corresponding imagery from Antarctica (ancient, southern polar region). Since I spent 15 years doing four major exhibitions in all, a lot depended on being able to complete the series.¹²⁹

Her initial reaction to the invitation extended to Caldwell, Maddock and Senbergs, was that of a fervent wish for herself to be considered because Antarctica was her 'mainstream imagery'.¹³⁰ It spurred her on to apply for a berth with ANARE and she was accepted as an artist on Voyage Six, January 1989. The voyage itself achieved a certain fame (or notoriety) with the publication of *Antarctica and Back in Sixty Days* by voyager Tim Bowden.¹³¹

Bowden - writer, radio broadcaster, television presenter and social historian has bequeathed to us an eminently readable account of this voyage full of historical background, practical jokes, bizarre rituals and camaraderie. It is written, as acknowledged in the Author's Preface, in the old-fashioned style of R.M. Ballantine, familiar to those of his father's generation. Bowden's humour enlivens this diaristic account which informs us throughout in the encyclopaedic manner of Ballantyne, each chapter headed by a little summary of happenings - to tell the reader what to expect and to whet the appetite. All this in acknowledgement of the still prevalent 'Boy's Own' environment in Antarctica! There are several references, including a diary extract, to Clare Robertson in the book, but not only does this book give the background to her trip, it can be regarded as somewhat typical of ANARE summer voyages, and therefore creates the type of setting for understanding the background of the other ANARE artists whose work is described in this thesis.

¹²⁹ Robertson, Christian Clare and Andrews, Lynne. Email Interview: Lynne Andrews interviewing Christian Clare Robertson on the Antarctic project, a component of the *Extreme Landforms* project, February 2001, edited 2001, Appendix p 75.

¹³⁰ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 78.

¹³¹ Bowden, Tim *Antarctica and back in Sixty Days* Sydney, Australian Broadcasting Corporation, 1991.

The isolation of Darwin was a factor in Robertson's work being unknown at the time of her application. Similar isolation problems have affected artists in Hobart and Perth; Sydney and Melbourne were regarded then, even more than now, as very much the main centres of the arts. Even when the completed series *Extreme Landforms* (including the Antarctic section) was exhibited for five months, occupying a whole floor at the Museum and Art Gallery of the Northern Territory, at Darwin, there was not one review despite an outstanding community response. Fortunately, the catalogue essay by Daena Murray provides informative background material and some empathetic analysis of motivation, style and underlying concepts of the artist.

The works in the *Extreme Landforms* Project defy any attempt to label them photo-realist, surrealist or formalist. A lazy look might lead to a conclusion that these are simply realist landscapes. But the detail projected by more than a cursory glance poses more complex questions. The works slip in and out of categories, especially when viewed as a complete body... From perception to execution and display, Robertson has chosen to play with paradoxes. Most of the works are not actual scenes she has viewed but use elements from several sites, and contrived images, in the creation of a language.¹³²

Here is an affinity with John Caldwell's 'family resemblance' to a place. Robertson wrote an article about it herself¹³³ and made a video¹³⁴ of the series but the absence of any critical review is regrettable. She did however greatly value the opportunity of having the whole series on display in such an appropriate venue for such a long period.

She has the very strong belief that the regional is more important, more distinctive than the global, and her life's work demonstrates this.

Despite the lack of review, a most important invitation came out of the

¹³² Murray, Daena (catalogue) *The Extreme Landforms Project* Darwin, Museum and Art Gallery of the Northern Territory: (14 November 1997 - 19 April 1998) 1997.

¹³³ Robertson, Christian Clare, 'Ice Edge: Excerpts from an Antarctic journal', Darwin, July 1989, published in *Northern Perspective* 12: 2 Northern Territory University, 1990).

¹³⁴ Robertson, Christian Clare (executive director) *Extreme Landforms: Christian Clare Robertson* [video recording] Iceland and Greenland, Hawaii, Antarctica, Northern Australia. Editor Mick Barker, Post Production OzAsia, Produced/Directed John Bradley, DAT Pictures, May 1999 [9 min].

Extreme Landforms show, in the form of an offer to take her into remote parts of Northern Australia as part of the Norforce Unit where unemployed Aboriginals are trained in surveillance and where skills are exchanged between the army and the Aborigines. This led to useful army contacts which, in turn, gave her a trip to East Timor, where she worked unfettered by any brief or external requirements. As well as being interested in landforms she is interested in people and the displacement of peoples. In the radio interview,¹³⁵ she says that the most impressive aspect of Antarctica was that of the people involved. An interesting point, as people are almost absent from, or more correctly, outside her Antarctic paintings.

Robertson studied fine art in Adelaide at the South Australian School of Art and her career has entailed teaching at the Northern Territory University (NTU) and other institutions, much travel, painting, and in the early seventies (before Antarctica), the curation of prints and drawings at the Art Gallery of South Australia, (AGSA). She is the artist in a scientific family - her father a pathologist, mother a biologist, brother a deep space physicist - and her husband is a mathematician. Encouraged to be enquiring and progressive, she obviously developed the same scientific discipline of assessing the potential of a project, thoroughly researching it and following it through to its logical outcome. The nature of her project, *Extreme Landforms*, testifies to her integrity in this respect, and explains the natural scientific mind from which the art emanates.

Robertson says that her brief was to publicise Australia's efforts in the region. 'It was a political exercise... But, and this is important, I never felt pressured by the Division, rather it was my own sense of obligation.'¹³⁶ She felt extremely grateful for the opportunity to visit

¹³⁵ Jelbart, Mary Lou and Riley, Kevin; Robertson, Clare; Stephenson, David: Interview: Mary Lou Jelbart interviewing Antarctic artists Kevin Riley, Clare Robertson and David Stephenson *Arts Today* 14 March, 1995.

¹³⁶ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 77.

Antarctica, and aware that the Antarctic Treaty was to be reviewed in 1991, planned her exhibition to coincide.¹³⁷ Her feeling is that 'artists do have the power to influence public opinion'.¹³⁸ A group of pastels were donated to the Division, a drawing was donated and framed at one of the stations and some of the Antarctic paintings are still touring, the public acceptance of the work speaking for itself. She is well featured in the Courtney Kidd article in *Art and Australia*.¹³⁹

Her working methods always entail an absolute absorption in every aspect of the place, followed by further research, sifting and sorting, upon returning home. After Antarctica there were two research trips, one to the Mawson Institute in Adelaide, and another trip back to Kingston. Knowing by now what direction the work was taking, she was able to fully utilise the information gleaned from these two institutions. She realised that she wanted to make her own contribution and to reach those of the public who were interested but unable to go to Antarctica themselves. In the talk that she gave at the TMAG during the exhibition of the Antarctic work there in Hobart, she mentioned that she felt it was important not to be too abstract and run the risk of losing her audience. Nevertheless she states in the interview with the author that her works are 'essentially abstract'. They start with a landscape, are dissected and re-formed and: 'It has a new intensity, a sense of heightened reality'.¹⁴⁰ Thus exists a paradoxical relationship between the abstract and the figurative.

Unlike the 1987 trip, where a relatively large number of humanities and public relations personnel were present, Robertson was one of only five women on the voyage, and, as an artist, perhaps of unknown 'value', to some people. When announced as 'Clare Robertson, artist,' she heard

¹³⁷ Quoted from Robertson [1989/1990].

¹³⁸ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 77.

¹³⁹ Kidd, Courtney [1996].

¹⁴⁰ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 86.

one of the larcies snort into his hand¹⁴¹ - a significant reminder perhaps that artists were still a kind of unknown quantity on these scientific voyages.¹⁴² One of only five women, she had to also steer clear of repeated unwanted attention on that score. Now, over twenty years later, women are much more part of the Antarctic scene and more accepted. The policy that she adopted was one of listening to others and learning from them, and of deliberately drawing on the bridge in public to show that she was serious and competent. She also drew passing icebergs visible from the porthole of the excellent forward cabin which the women had been allotted.

There was a strict baggage allowance and so gear and equipment was kept to a minimum. Her preferred option, she says, may have been gouache, but as she thought that medium would have frozen solid, she settled for taking lots of photographs with her old Nikon and a little waterproof camera. Drawings were done with conté pencil, graphite and for colour she used pastel. She mentions the conditions under which she worked:

A major hazard was the cold, which got to me after a while, so that my fingers became stiff – I drew in a pair of leather instrument gloves, or mittens without fingertips – each drawing took up to an hour, and had to be completed in one run, because I knew that if I weakened and came inside to thaw out it would be almost impossible to force myself to go outside again. The other problem was the wind, which would sometimes whip the pages of the sketchbook so much that they tore.¹⁴³

Robertson did more drawing than usual and felt that her subsequent work showed a greater professionalism as a result. With field work, it is often, a question of time and weather conditions - 'whether to draw or explore'. She was lucky in that field trips were made available to her and overnight stays at Rumdoodle and Platcha, both inland, were

¹⁴¹ A larcie is a driver of a larc - an amphibious vehicle (lighter amphibious research cargo).

¹⁴² This voyage was in 1989. Neither artists nor women were an established part of the Antarctic culture.

¹⁴³ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 84.

springboards for later paintings *Twelve Lake* and *Shadow on the Plateau*. The rewards of the field artist are great, especially in Antarctica, and although the nature of the expedition meant that Robertson was totally alone only once, she remembers the experience as profound.

It was one of the pure Antarctic experiences, sitting alone in deep silence, the only sound the scrape of the pastel on the paper, my ventiles sleeve brushing against my side, my breathing and heartbeat, and sometimes the creak of the ice of the estuary as the tide came in. The only other living thing was a single snow petrel that flew silently by.¹⁴⁴

Keeping a journal is an important part of Robertson's practice. The Antarctic one was illustrated and separate sketchbooks were also kept. Words are an important means of communication to her and she feels that paint and words each have their place. As mentioned earlier, the Northern Territory University published an edited excerpt from her journal, titled 'Ice Edge'.

The Antarctic paintings are large paintings executed with a great sense of discipline - a graphic clarity of outline and clearcut shapes and patterns. It is therefore not surprising to learn that her early Adelaide work 'was all based loosely on surrealism'.¹⁴⁵ The Antarctic exudes a surreal quality in its unexpected forms, repetitive patterns and strange lighting effects caused by the peculiar quality of the polar ice crystals. Not for Robertson the painterly impressionist daubs of Edward Seago but a smoother approach, the paint application related much more to the contoured flow of the ice in its various forms - the sheer drop of a cliff, the 'sculpted' hollow of a large cavern, the crazed surface of plateau ice. The line is important and it works in conjunction with a flatness that derives from abstraction - the original landscape dissected, simplified, rearranged and synthesised to form a new statement, a

¹⁴⁴ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 79.

¹⁴⁵ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 81.

painting in its own right, relating to, but different from, the original view.

Robertson spends a great deal of time finding a new visual language for each new site. Antarctica, and north polar regions, present certain unique problems. She found that the overwhelming blues and whites had to be cunningly dealt with to prevent a surfeit of strident blues and plaster-like whites. She decided that the paintings would be exhibited under artificial gallery lighting and so this aspect was exploited. Some surfaces were painted with a gloss, allowing the gallery lighting to pick up the surface. The blues were studied with great deliberation and complementary colours were used to allow the blues to react with them. She believes that it is impossible to make paintings that look like Antarctica but possible to transmit the feeling. The creation of this emotional impact is very important to her. Certainly the viewer may feel overawed, even overwhelmed - some have been moved to tears and many have returned again and again to see the work, so with these people she has succeeded in making an emotional impact. Viewers who like more materiality of paint surface may not respond in the same manner, regarding it as too photographic in its smoothness.

Like John Caldwell she is intrigued by the question of scale:

Another feature of the continent is the fact that because the air is so clear you become confused – is that the tip of a distant mountain, or just a rock in the middle distance over a slight rise? You can't tell, it's only the effort to focus your eyes that tells you. There are no familiar landmarks in this place, no trees or buildings or people, it's a fractal landscape where patterns are repeated from the huge to tiny, with nothing to hint at scale. I have used this effect in several of the paintings – you can see everything yet understand very little.¹⁴⁶

This aspect is well known to Antarcticans. Artists John Caldwell and Jorg Schmeisser both comment on it and David Stephenson exploits its atmospheric ambiguity. Asked what her primary response was, Robertson responds that it is a blend of the visual, spiritual,

¹⁴⁶ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix pp 82-83.

documentary and political, and this is what distinguishes it from 'ordinary' painting. Her chosen audience is a generally educated one - people who will put time and effort into looking at the paintings in an enquiring way. She elucidates a common problem - that the audience is not necessarily familiar with Antarctica. Only a relative few have been there and Robertson sees that the normal bridge which often exists between artist and viewer, may not exist with the Antarctic as a subject. Not wishing to be overtly political, she does wish to inform and impress the viewer with knowledge, the beauty and danger of the place; at the same time she also aims to make art references.

While the original sketches inspired the final paintings, they were not merely enlargements of them. The research at the Antarctic Division and at the Mawson Institute became a vital force. After the trip there were eighteen months of research followed by a full year of solid work to produce nine paintings each having one common dimension of 2290 mm. She regards these as some of her most professional works, finely honed in technique and concept. These and subsequent bodies of work required a good deal of meticulously prepared written applications and so the research was detailed and precise at all stages. She also believes in aiming to produce an art which is not transient but will endure and communicate across boundaries to an interested audience. She appreciated the fact that the 'reality' and 'objectivity' of artists such as Baudin¹⁴⁷ is an illusion. The engravers, albeit unconsciously, added their interpretation to the direct drawings from the expedition. Robertson plays 'with these concepts of apparent objectivity, whilst allowing the image to develop a life of its own and become thoroughly subjective. It's all a game.'¹⁴⁷

In the early stages of the *Extreme Landforms* project (Greenland and Iceland) Robertson worked through aspects of technical difficulty, then successfully exhibited the paintings and the first suite of drawings; this

¹⁴⁷ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 87.

early stage of the series was well reviewed. One painting was bought by a well known Antarctic physicist, thus giving her an important Antarctic connection. The next stage was the Hawaiian work which was exhibited at the museum in Darwin. Then, after her trip to Antarctica, the Antarctic show was organised at Parliament House, assisted by one of the Federal politicians who was on the voyage. At that time the ministry for Antarctica and the arts was a shared position, enabling smooth arrangement of the show. It then toured around Australia, and they are still being shown in other exhibitions. Four Antarctic paintings were reproduced, with some modifications, by Australia Post for a set of stamps. Then came the show of the final series on Northern Australia, and Robertson was offered the opportunity to mount an exhibition of the complete series in Darwin.

The full *Extreme Landforms* show was exhibited at the Museum and Art Gallery of the Northern Territory and ran for five months (Nov 1997-April 1998). Robertson states her aims with the work:

One essential aspect of the Antarctic work is that it is intended to create a strong visual illusion, so that the viewers become almost physically involved. They become the missing human presence, part of the image. These large paintings are not suited to domestic display because they require all the surrounding space to activate the illusion – it won't work if you plonk a couch in front. In effect it becomes a kind of theatre, an event, and each of my shows is designed with this in mind. Just as you design the components in a painting, so you can design an exhibition as a whole shape of a show.¹⁴⁸

The five paintings (4 stamps, 1 illustration) on the Australia Post first day cover, and franked with 'ANARE Macquarie Island 28 Nov 1996', give a wide spread to Robertson's Antarctic work - a kind of miniature exhibition - the ultimate global touring show. Although, in the design of the stamps, there are some modifications to size and proportion, and two are details, the colours are good. As she says herself, the 3D perspective of *Twelve Lake* is lost. However, immediately evident is the dynamism of the compositions, the interesting oscillation between

¹⁴⁸ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 90.

two and three dimensions; between the flat rippling shapes and contoured linear 'crazy paving' and geometric jigsaw shapes, an oblique reference perhaps to the optical illusions of Op art. The ice colours range from white through greys and mauves to blues, greens and turquoises. Rocks are brown ochres, blue-greys and blackish browns. At first glance they may appear to be photographs, but on closer inspection, the abstraction referred to earlier, asserts itself in the form of a strong sense of pattern. Is Antarctica a figurative or an abstract landscape? The forms are not ones to which the average viewer can relate; they are not easily placed in any ready frame of reference. The figurative in Antarctica becomes abstract. Like the visual interplay between the illusion of two and three dimensions, there is visual tension between the figurative and the abstract.

Robertson has carefully orchestrated the nine paintings to work together as a whole installation; nothing compares with the experience of being wrapped around by Antarctica as it was in the TMAG in Hobart where she gave an illustrated talk about the work. The viewer does become voyeur - looking in from the edge, and isn't this always so? How much a part of the continent can we ever really become? In 'Artists On Ice' *Travelling South: Journeys into Antarctica / a Wilderness Society Education Kit*, Robertson's sketches and photographs indicate source material which was developed into the final work. Also illustrated here (and in the catalogue *The Extreme Landforms Project*) is *Flying into Mawson* which expresses her first taste of the Antarctic continent. She says: 'The image is designed to give a sense of the curve of the Earth and the swooping motion of the helicopter, as an otherworldly landscape rolls beneath us.'¹⁴⁹ A tilted horizon induces a sensation of flying for the viewer.

¹⁴⁹ Robertson, Christian Clare *The Antarctica Exhibition: Christian Clare Robertson, 1991* notes accompanying the exhibition at Hobart (Ref: AntPgsCaptions). Quoted also in Diggens, Tracey, 'Artists on Ice' *Travelling South: Journeys into Antarctica A Wilderness Society multimedia education Kit* (teacher's guide) The Wilderness Society, Melbourne, 1994.



130. Christian Clare Robertson *Rafting Sea Ice* 1990, oil on Belgian linen, 229 x 153 cm.

Rafting Sea Ice, painted in vertical format depicts the dynamic clear-cut curve of the huge pressure ridge, sweeping dramatically from lower right upwards and across through the centre of the picture. A great fracture has occurred, and we peer into the matrix forms of the spectacular rift. The eye sweeps and flows, slithers and zigzags throughout the icescape into the distance and back again according to the snow and ice surface which varies greatly. After the rhythmic dynamism the most obvious features are colour and texture. Shadows in Antarctica take on a life of their own and here Robertson has exploited them to the full - wide ribbons, large jagged irregular patches, geometric tonal gradations - all assume abstract patterns which operate on an aesthetic level. The strong use of blue and the carefully orchestrated tonal range of these blues, as described earlier, exudes enormous power. Stipples express powdered snow on sea ice, fine rows of wriggling lines show contoured breaks and others depict cracks and edges. The shadows are counterbalanced by shimmering lights. The sum of it all induces awe.

The visual and emotional impact is strong. It also works at the scientific level and Robertson's research on the behaviour of pressure ridges and sea ice bears this out. The ridges are sometimes very mobile and crash against the ship as it pushes through the fast ice.

You cannot tell the scale of this ridge, as there is deliberately no reference point. It was a difficult picture to paint, all in blues, so I had to find variety by other means, like using opacity and transparency, surface sheen to catch the gallery lights, and pinks in the white areas. Lots of tricks are used here, it was quite challenging, working up against the limits of the medium all the time and with very little room to move.¹⁵⁰



131. Christian Clare Robertson *Shadow on the Plateau* 1990, oil on Belgian linen, 229 x 137 cm.

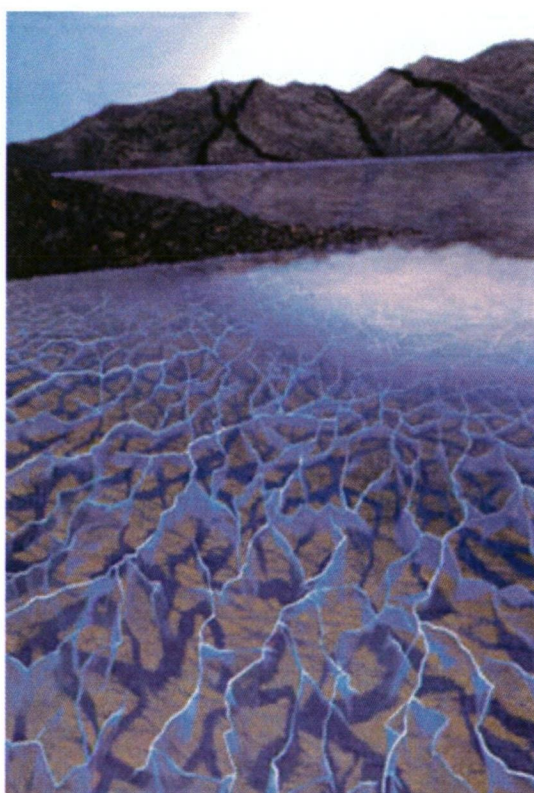
The painting *Shadow on the Plateau* is more serene, the curves less steep, more gentle. A dark triangular Rumdoodle Peak looms up dominating the background, contrasting with the 'transparent green'¹⁵¹ of the frozen meltlake, patterned like crazy paving, beside the large snowy windscour patterned with map-like contours. An enigmatic shadow leans from the lower left, across the sea and ice - reminiscent of Caspar David Friedrich's observers within the picture, but not quite the same - more subtle, understated, suggestive of the tenuous nature of

¹⁵⁰ Robertson, Christian Clare and Andrews, Lynne. Email Interview [2000, 2001] Appendix p 91.

¹⁵¹ Robertson, Christian Clare, exhibition notes [1991].

our habitation on the continent, of the care with which we must gently tread in order to preserve its purity. Robertson says that there is 'an undeniable element of triumph, a self-portrait, me reaching Antarctica at last'.¹⁵² At the same time she leaves the viewer free to respond and interpret accordingly. It can be seen as one painting where the viewer is allowed to enter the painting, to pass through the picture plane - but only just.

In this painting as in *Twelve Lake* Robertson portrays the phenomenon of 'the complex layers of cracks that form a three-dimensional jigsaw puzzle that disappears into the depths', and tells us that when walked on, 'it squeaks like Perspex'.¹⁵³



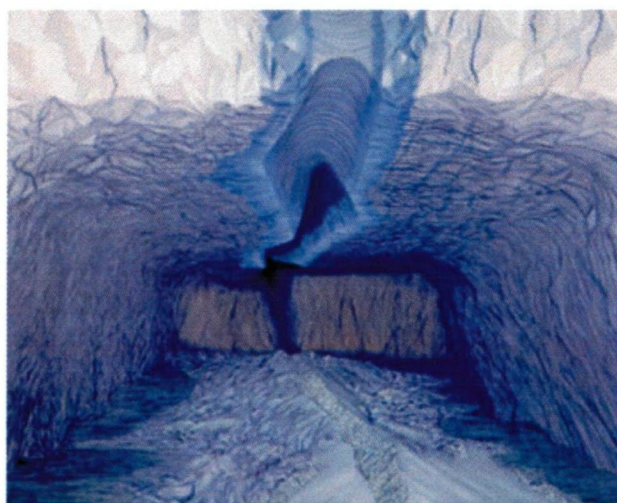
132. Christian Clare Robertson *Twelve Lake* 1990, oil on Belgian linen, 229 x 153 cm.

Twelve Lake is a vertical format composition in which the frozen lake itself is the main feature. This lake is in the region of the Vestfold Hills, a rare ice-free area of Antarctica. Robertson says that she

¹⁵² Robertson, Christian Clare, exhibition notes [1991].

¹⁵³ Robertson, Christian Clare, exhibition notes [1991].

lowered the horizon line to infer that we are on the edge of the world, with nothing but ice dome between here and the South Pole. But more noticeable still is the triangular shape of the distant lake at the foot of the hill, appearing like a vertical pane of glass. It seems to stand up behind a puff of fog and to symbolize the visual tricks exerted upon the eye of the Antarctic traveller. The lake itself which presented a much enjoyed technical challenge to Robertson is, as quoted earlier, a three dimensional jigsaw; it depicts the cracks of the ice floating on the water and the shadows of these cracks reflected on the gravel floor of the lake. At a scientific and historical level, the painting is a worthy homage to an inland saltwater sea containing a unique species of algae. This event occurred thousands of years ago when the sea level fell. The perspective with its particular problems of refraction was dealt with in a meticulous manner. If incorrect Robertson said that she knew the painting would fall apart.



133. Christian Clare Robertson *Ice Cave* 1990, oil on Belgian linen, 183 x 229 cm.

Ice Cave is a painting in horizontal format (it was modified into a vertical format for the stamp design) and is coloured in the richest blues imaginable; this intensity is found inside the ice, in caves hollowed out in cliffs and icebergs. ANARE personnel are forbidden to enter these highly dangerous sites which are likely to collapse without warning, and Robertson feels the fantastic beauty, danger, and an irresistible lure of the forbidden. The image was made using a variety

of research sources including an authentic photograph given to her, which of course should have never have been taken. She sees it as an empty stage exuding an air of expectancy - a link with her past as theatre designer for the ballet stage. It is for her an especially poignant image and for purely personal reasons she also associates it with a deep sense of loss - of her exciting life in stage design, and of the unique experience of Antarctica. The cave is in a tabular iceberg which is held in a sheet of sea ice.

Sea ice ...is described as transparent and greenish. Glacier ice is ancient, usually very pure and often thousands of years old, here depicted as semi-opaque whitish pink. Refrozen pure meltwater that has filled the crevasses and cracks in the glacier ice is shown as clear transparent manganese blue. This ice has been eroded more quickly than its surrounds, leaving the inverted channel in the roof.¹⁵⁴

The ice cave is one of those surreal Antarctic features which seems more like a figment of imagination. Ponting's series of ice cave photographs place us inside the cave looking the opposite way, out through ^{the} leaning oval of the cave entrance. Antarctic voyagers sail past icebergs or bob around on the waves looking upwards at glacier tongues with jade green hollows dripping with icicles. Robertson's *Ice Cave* is a monument to this phenomenon. She places the viewer inside this ice cave; directly in front of us are patterned walls of ice and we look down at the floor below. There is however a feeling of being in a hollow space surrounded by this multi-faceted relief mural - walls, roof and floor are jewel-like with glistening slippery surfaces. Although it is a centralised composition with the channel form in the centre, the eye moves continuously, spilling out either side of the channel and continuing to move, led by the flow of the manganese blue in the cracks, as one would view a Jackson Pollock painting.

In her paintings Christian Clare Robertson invites the viewer on a journey, at first purely visual, into the splendour of the vast Antarctic world. Secondly there is a more intellectual response - a sense of the

¹⁵⁴ Robertson, Christian Clare, exhibition notes [1991].

strange forces of nature that have caused these pressure ridges, linear geometric fractures and hollowed-out caves. The intense blues and greens reflect a glacial history that represents a length of time beyond our comprehension. The sharpness and clarity of light accurately depict one aspect of Antarctica - ironic, as the cause of these ice formations is an extremely volatile climate. It is not Robertson's concern to depict the weather itself, or the ephemeral aspect of this continent but rather the results of that activity. This crystal clear landscape however can dissolve and disappear into itself and it is David Stephenson who explores the nebulous Antarctica with blurred horizons - through the medium of photography.

David Stephenson (born 1955) is one of the few contemporary professional artists to experience more than one visit to Antarctica. Within the context of the artists chosen in this chapter, British artist David Smith is the only other one who has twice visited the continent. The experience of a second trip has had a noticeable effect on the development of Stephenson's Antarctic work because of the freedom which it entailed - freedom from the dual constraints existing on the first trip - firstly of the initial familiarisation with a new place, and secondly of the responsibility of the commission which was his means of obtaining a berth. As a result of the second trip Stephenson made a body of work which evolved from the first but reached further, more adventurously, stretching aesthetic and spiritual boundaries. The personal ramifications for Stephenson are obvious but there are wider implications, of the need for humanities personnel to be given longer stays - residencies which would allow artists to fully explore the visual possibilities - similar to the residencies of the scientists who stay for months or years.

David Stephenson was born in the USA and moved to Australia in 1982. An experienced photographer and lecturer, he is currently head of photography at the Tasmanian School of Art at Hobart, University of Tasmania. His work emerges as an interpretive stream of landscape statements reflecting travel to remote regions of the globe; a deeper perception of his oeuvre reveals an intense and passionate exploration of the sublime which is both imaginative and stylistically diverse. The Antarctic work fits logically into this scheme of artistic and environmental concerns. The new, awesome landscape initially impresses Stephenson with its visual form but later leads to more challenging aesthetic and spiritual statements.

Initially Stephenson's applications for an ANARE berth were unsuccessful. The program which included Caldwell, Maddock and Senbergs in 1987 was apparently not an ongoing artist program at that stage. However, Peter Byers, who had a keen interest in art, was Deputy Principal at the University of Tasmania, and in this capacity he was able to organise a trip to Antarctica for Stephenson who would then produce a public art work for the new Centenary Building at the Sandy Bay campus. The lecture theatre was to be a public front for the Institute of Antarctic and Southern Ocean Studies (IASOS) - an important research centre. So Stephenson first sailed with ANARE in January 1991 and this sea journey was a source of wonder:

I'd never really been to sea before - they always leave in the evening and then it gets dark so you can't really see anything anyway, but then waking up in the morning and being out in the middle of the ocean, not seeing any land, and all these sea birds flying around the boat, petrels and shearwaters. It's just incredible, and that sense of anticipation as you go south, where the weather starts changing and the seas get rougher and rougher and the birds change a little bit and you see albatrosses, then you see your first iceberg and that's just incredibly exciting.¹⁵⁵

For the Australians a great deal of travelling time is spent at sea as it can take ten days to two weeks to arrive at Davis. On Stephenson's first

¹⁵⁵ Stephenson, David and Andrews Lynne: Interview. Lynne Andrews interviewing David Stephenson at the School of Art at Hobart 12 December 2000 on the subject of the Antarctic work, edited 2001, Appendix p 104.

trip the time spent at sea exceeded the time spent on the continent and it is not surprising that he says that he was a bit more blasé about it on the second trip. This vast expanse of ocean did impress him visually and psychologically, and resulted in an extended work of nine panels, made between 1991-93.

Recently exhibited, for the first time, in the exhibition *Between Phenomena: The Panorama and Tasmania*,¹⁵⁶ the nine chromogenic photographs titled *Green - Blue Horizon Line (Southern Ocean, Tasmania to Antarctica)*, express this same sense of vastness and preoccupation with the horizon which characterises his work at that time. As with all minimal images, the viewer's vision is slowed right down in order for the viewer to be assimilated by the subject matter - to become at one with it. The eye travels laterally along the panels and at first they look very similar, but three panels have sky and sea in almost equal ratio, some have dissolving horizons and two panels are mostly mist. A rhythm of waves runs through the whole series, with the occasional whitecap, bergy bit and peaks of ice. The eye also travels into the distance, into the mist, and the surface of the sea, covered with delicate blue-grey ripples, induces meditation; it subtly captures the magnitude and mesmerizing monotony of the great Southern Ocean.

On the first trip Stephenson turned down the offer to go to Heard Island, preferring to spend more time at Mawson, taking the opposite attitude to that of John Caldwell. While the vast expansiveness of the landscape made a great impression on both artists, their responses were different. Caldwell wanted to get a grip on the more distinctive landforms of Heard Island, finding the continent too featureless, while that same nothingness was what fascinated Stephenson; although he

¹⁵⁶ The show was curated by Raymond Arnold and is represented by a catalogue: Arnold, Raymond et al *Between Phenomena: The Panorama and Tasmania* Plimsoll Gallery, University of Tasmania (30 March - 22 April 2001).

features icebergs and nunataks, they emphasise and relate to the all-consuming space.

The title *Vast*, of the subsequent exhibition - is apt in its simplicity. Stephenson grapples with an ephemeral external space. The aerial views of Jan Senbergs are imaginary views which best combine and present his ideas, but Stephenson actually skied, climbed peaks and flew in helicopters in order to see into the distance and to explore the physicality of the ice cap which covers all but two percent of the continent. He had written letters to station leaders requesting a place on field trips, indicating that he was an experienced mountaineer and in this he received a positive response. Unlike Christian Clare Robertson, Stephenson does not investigate the physical forms of ice in graphic detail but sets the textured forms of mountain or berg in the context of the space that it inhabits, and establishes a relationship with the horizon line.

His preoccupation with space is a constant thread - he explores complex cliff structures, flat planes of walls and doors, hollow emptiness, foggy nothingness, linear streaks of star movements and the richly coloured concaves of jewel-like cupolas. This interest in relationships of space, light, shape and form reflects a concern with the formal values of picture making.¹⁵⁷ The very Zen concept of internal space is more developed in the second Antarctic series and here is a parallel with Bea Maddock's inner and outer journeys.

Stephenson says that his desire to climb to high vantage points and to look down is also psychological: 'It's satisfying, that vast sense of space, and that's all about the sense of the sublime, that common sense of the infinite.'¹⁵⁸ He is referring to the original more terrible and

¹⁵⁷ Two exhibitions shown simultaneously in Hobart reveal the diverse development of Stephenson's work: *Space + Light: Photographs by David Stephenson* at the TMAG and *Dome Photographs, 1993-2000: by David Stephenson* Bett Gallery, October-November, 2001.

¹⁵⁸ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 101.

awesome sense of the sublime, rather than the later romantic notion. Evident in the *Vast* series, it later alludes to the void, that overpowering sense of space, that becomes a central theme in *The Ice*.

Stephenson explains that since the mid eighties he had been working on large composite panoramas, building up map-like images of the landscape and working with subjects like the cliffs of Cape Raoul in Tasmania. The occasional human figure in these images is small and insignificant against the powerful geological structures which reach far back into the depths of time. One is reminded that human existence on earth is but a blink in the geological time scale. In the icy wastes of Antarctica Stephenson sees that Nature is neither friendly nor hostile but merely totally indifferent to the human presence; a conceptual coolness exists in these images of extreme physical cold. Before travelling to Antarctica, Stephenson had become very reductive in the formation of his photographic images and saw it as an ideal opportunity to work in the most minimal of environments.

Interestingly, though, upon arrival in Antarctica, he reverted to the former pictorial methods that he employed in the earlier Tasmanian works. It was partly a need to come to terms with a new exotic landscape, working in a topographically descriptive way which had developed from previous excursions into alpine and other mountainous territory; he was also conscious of the requirement to produce a public art work and accordingly, shot a lot of film - colour transparencies and black and white negatives, using large and medium format, to give himself a wide range of material to work with. The practical aspect of photography provided a link between Stephenson and other voyagers; everyone takes photographs, but the actual business of being an artist/photographer was not understood. At Davis station he used the dark room and developed some film to check that the cameras were functioning, but basically he shot lots of film and took it all back to Australia for development and then made decisions as to how to use it.

Like other artists he worked under difficult weather conditions, although it would seem that the resulting images re-create the different atmospherics of cloud, windblown snow or clear sky:

I was trying to get on top of these hills to get a view of this distant horizon of ice [and] to try to deal with some sense of this ice stretching into infinity, but it was very overcast most of the time, which really reduced that kind of spatial definition.

Then I went down to Mawson, the next stop, and I thought I'd have a bit better shot there because there are mountain chains that go into the interior near Mawson, that fan out. They are nunataks, isolated peaks that come out of the ice cap. So I could climb up on a few of these. This is one [looking at the catalogue], Mt Parsons, that I did, and got this distant view. But if you actually look at the image there's a lot of blowing snow and it's fairly overcast; the image just recedes into this white, cloudy ambience.¹⁵⁹

Stephenson's show *Vast: photographs from Europe and Antarctica 1990-91*, indicates a fascination with skies of different clouds - static, swirling; he is developing an interest in cloud shadows and horizons in different positions; some of the images also reveal a lack of horizon, with which he was preoccupied in Europe. In 1990, knowing that he was going to Antarctica, Stephenson 'formulated a slightly grand plan' to 'photograph north of the Arctic Circle and south of the Antarctic Circle all in the same year, a circumnavigation of the globe'.¹⁶⁰ By now the composite panorama format has given way to pairs of images. Some of the European ones are described as pseudo-panoramas by Stephenson because they were not necessarily taken in the same place but two images were placed together, one of the sky above and one of the land below, with the horizon line being imagined in the gap between the two frames. The Antarctic images in *Vast* are also in pairs - sometimes side by side and stepped, as in the case of the mural pair printed in colour for the lecture theatre, which relates to the stepped architectural space. Stephenson's compositions are innovative, experimenting with viewpoints - looking up, looking at, transporting the viewer aloft, reducing and simplifying observed forms till they have some other reading. We are disoriented and an interesting tension

¹⁵⁹ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 95.

¹⁶⁰ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 99-100.

is set up between the real and the imagined - between representation and abstraction; it is an influence carried through from the late eighties when he became interested in conceptual art and the reductive techniques of American abstract, minimal painters such as Robert Ryman.

The painterly influence, evident in Stephenson's photography, is understood when it is known that he completed a Master's degree on nineteenth century landscape art that included painting and photography. Painting also formed part of his art practice for a time and his work reveals attention to the importance of the markmaking in photographic images - revealing the same sensibility as a painter's touch with a brush and paint.

In Antarctica there was the problem of searching out the essence and uniqueness of the place. In an effort to establish an appropriate pictorial method, he says that he reverted to his more topographical style of image-making which he had established as a way of expressing alpine landscape in earlier expeditions such as his climbing trip to the Himalayas. Within the *Vast* images, both European and Antarctic, there are reductivist images with simple sky and sea. In some there are miniscule black specks - maybe penguins or rocks in a vast expanse of white. These indicate the path he was later to follow with *The Ice*, the second series.

The two large works, commissioned by the University of Tasmania, situated on the side walls in the lecture theatre of the Centenary building at the Sandy Bay campus, were made using an ink jet print method, an analogue process that was pre digital - the kind that were used for one-off billboards. Stephenson's large format transparencies of about 13 x 18 cm were scanned and printed in a fairly low resolution by little air-brushes spraying the pigment on stretched canvases. The result is painterly, an effect with which Stephenson is happy, as it was a method of achieving a large scale. The two panels of *Larsemann*

Hills were planned to be stepped in accordance with the design of the theatre, and they are similar to the black and white photographs of the *Vast* series. The colour of the rock is warm orange-red and this is complemented by soft blue-greys in the sea. There is a sense of space and distance which is well suited to the theatre space.

Stephenson is more satisfied with the two *Larsemann Hills* panels as they are closer to his chosen method of dealing with the subject than the other three panels titled *Magnetic Island*, *Antarctica* in which, he says, some concession was made to a perceived public appreciation of 'cute furry animal' (or feathered) syndrome.¹⁶¹ These certainly represent the kind of view that the public expects of Antarctica - rocky terrain, blue sea and ice with thousands of penguins in the foreground.

The Antarctic black and white *Vast* images gave Stephenson more satisfaction. They are dramatic with their light against dark; these silver gelatin photographs entice the viewer to trace the diverse textures of ice - slippery smooth, pitted and crazed, cracks meandering unpredictably. Stephenson compiled a single copy of a bound book *Sixty Degrees South*. Like Hurley and Ponting and many other photographers before him he made photographs which documented aspects of Antarctica - the pattern of penguins, dark against the ice, a blur of seal moving, rearing up, a frozen seal carcass, the irony of forty four gallon drums in pristine ice. There is a power and a presence in images like *Iceberg in Prydz Bay* - an iceberg floating like an ocean liner on a dark black sea. We hover above the scene, its scale deceptive, in *Leads in pack ice, Prydz Bay, Antarctica*. Like the photographs of Ponting, this image informs and simultaneously evokes an aesthetic sense of composition, form and texture. Stephenson studied the ice from a different position than Ponting - he flew above the ice sheet and pondered its meaning as he strove to see into the distance where the landscape became more and more of the same. But

¹⁶¹ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 99.

both Stephenson and Ponting have portrayed the simplicity of sky, and sea or ice in a less representational way. Some of Ponting's lesser known photographs are surprisingly similar to those of Stephenson. Ponting has studies of cirrus clouds, blizzards, an ice blink in simple classic compositions where the horizon is a feature, as it separates the rectangles of sky and sea.¹⁶² In the bound book *Sixty Degrees South*, Stephenson has several such minimal examples with one or two becoming completely abstract, thus anticipating the path he was to follow on his second trip.

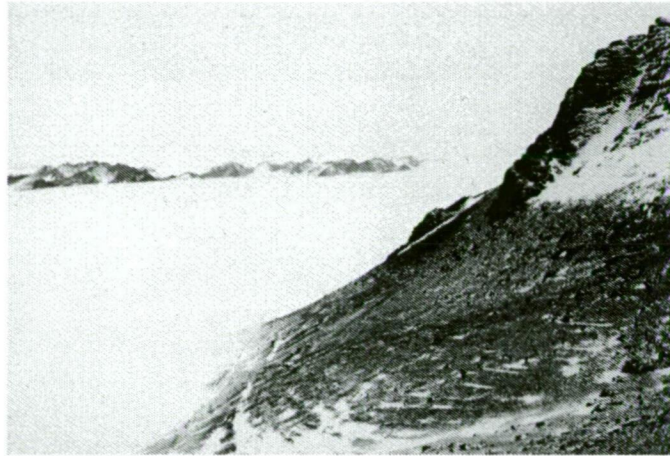


134 (a) David Stephenson *Framnes Mountains, Antarctica* 1991 (left)
65 x 96 cm, gelatin silver print, 65 x 96 cm.

Mount Parsons is a diptych composed of two separate gelatin silver prints with a common horizon. It forms an impressive spread when opened out on the back and front covers of the 1991 catalogue of the Contemporary Art Centre of South Australia. In the bound book it is continuous, with no gap between the two. The scene on the left is minimal, almost a whiteout, the horizon a strip of dark sky meeting ice at the right where it corresponds with the horizon in the right hand image. On this side a rocky snow-covered peak looms up against icy plain and gloomy sky. The weather which dogged him is indicated by a thin film of snow blowing across the rugged terrain, some of which shuns the snow. *Framnes Mountains, Antarctica* is similar in character to *Mount Parsons* with their rugged peaks jutting up from the ice. The

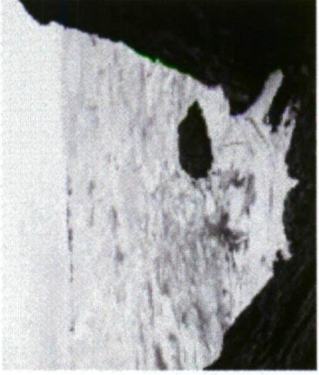
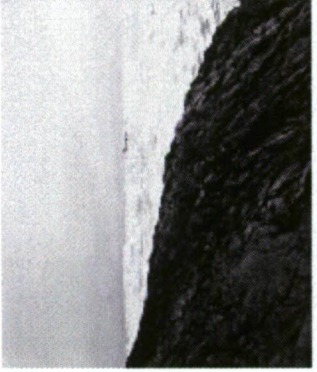
¹⁶² Boddington, Jennie *Antarctic Photographs 1910 - 1916: Herbert Ponting & Frank Hurley* Macmillan, South Melbourne, 1979, pp 28, 27, 69.

left photograph of the two depicts a rounded rock swept clean of snow, behind which the eye wanders to a prominent peak standing against the sky, its carefully controlled tones suggesting gritty creviced surface of ancient rock - some of its surface adhered to by snow and ice. In the far distance is a small flat rock near the horizon. Smooth white snow surrounds the peak and there is an aura of timelessness.



134 (b) David Stephenson *Framnes Mountains, Antarctica* 1991 (right)
65 x 96 cm, gelatin silver print, 65 x 96 cm.

The black and white *Larsemann Hills* are printed separately and stepped in the bound book as they were designed for the Centenary Building. The horizon line follows through each at the same level. There is a strong sense of figure/ground relationship between the cliffs of the dark hills, silhouetted against the ice and sky. The eye travels busily through the myriad of forms on the rocky surface which contrast with the flatter shards of ice breaking up in the bay beyond and below. Some peaked bergy bits and larger floes are also visible. The undulating edge of the rock against the ice can be traced starting in the left image just above the horizon it curves gently down deep into the right hand image, rising steeply high up above the horizon on the far right. The rock, permanent and solid contrasts with the liquefying, ephemeral ice. And there is a sense that it half frames the ice and sky. It is both separate from it and linked to it - positive and negative, yin and yang.



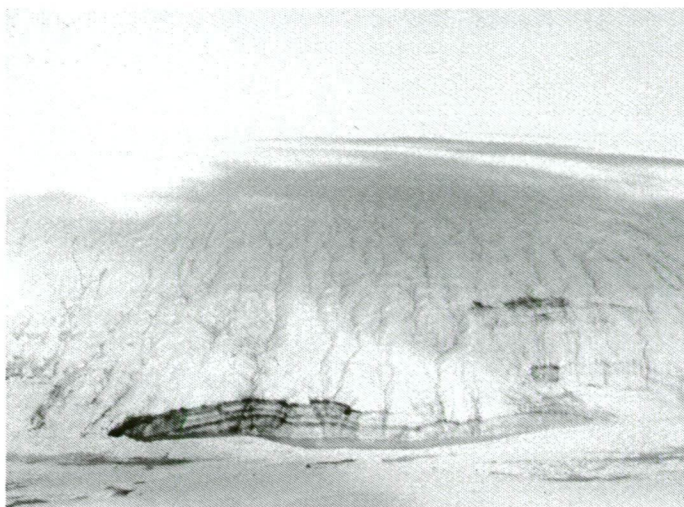
135. David Stephenson *Larsemann Hills, Antarctica* 1991, gelatin silver print,
2 images each 71 x 86 cm.

Ice Pattern in Prydz Bay, Antarctica, is an aerial view of fragmented ice floes floating in the dark sea like a dispersed jigsaw of paper cutouts. The scene with the sharply indented bay has a flatness, a two dimensional look, with an interesting relationship between the positive and negative shapes.



136. David Stephenson *Ice Pattern in Prydz Bay, Antarctica* 1991,
gelatin silver print, 65 x 96 cm.

Plateau near Davis Station, Antarctica is viewed from the air with high horizon and flat grey sky; ice furrows run almost parallel with one another away into the distance. The perspective of the disappearing ridges and furrows heightens the quiet visual drama. They are wrinkled and creased like crêpe paper. Dark striations undulate in a horizontal ribbon across the front of the ice cliffs at the edge of the lake. Cloud shadows are cast on the ridges and there is a subtle variation of tone and line.



137. David Stephenson *Plateau near Davis Station, Antarctica* 1991, gelatin silver photograph, 65 x 96 cm.

While there was some sense of achievement with the black and white *Vast* photographs Stephenson felt motivated to further explore this indifference of nature to humans, that he perceived in Antarctica. The opportunity arose for a second visit as a field assistant to a friend making an environmental study for his PhD in the Larsemann Hills; this enabled him to spend about six weeks at Law Base. It was the same calendar year, the next summer season (1991-92). The pressure of time felt on the previous trip was less because they were based in one place and Stephenson knew the direction that he wanted his work to take. Helicopter flights were made regularly between Law Base and Davis for the purpose of 'jollies' for the expeditioners and Stephenson was able to fly on these trips, where the pilot would sometimes detour, slow down to sixty miles an hour and Stephenson could photograph through the open door. These flights enabled him to shoot film which provided the raw material for the final images.

He shot in all formats, using three different cameras and three different sorts of film. Ultimately, out of about 150 exposures he chose ten from two rolls of film. The weather allowed him to take the colour photographs that he wanted but the result was pretty with the sky looking too blue and he devised a method to overcome this.

It looked rosy and sunny whereas I wanted a sense of Antarctica being indifferent to humans - cold, empty, barren, this vast expanse of ice stretching to infinity. When trying to represent snow and ice in black and white, the only way you can get detail is to print them with enough density, and then they start looking dirty and grey. I ended up taking these black and white images and printing them on colour paper so I could manipulate the colour to exactly what I wanted, which was this very pale washed out blue-white, so that rather than looking grey to get some detail they could look pale blue which to me was a symbolic colour of the infinite.¹⁶³

Allusions to art history subtly pervade Stephenson's work. He was entranced by the blue in Antarctica, its significance deriving from the blue of early Christian art where features such as the robes of the archangel Gabriel were blue denoting pure spirituality. The connection with Antarctica was through the spiritual vision of a pure and pristine world. Not for him the human constructions on the fringes that intrigued Senbergs before, or the scientific overlay of Caroline Durré after him. His focus was away from the human impact, into the spiritual realm of the sublime. As noted earlier, it is not so much the romantic sense of the sublime but a more awesome, fearful sense:

When the sublime was first formulated as a philosophic idea, by people like Edmund Burke in the 18th century - Kant went into it further - the sublime was always a very different aesthetic category to the beautiful. Where the beautiful is soft and inviting to human experience, the sublime was always originally seen as some quality present in nature. The sublime was often described as a fearful, awesome, infinite space. Burke talks about it in terms of the deprivations of darkness, vacuity, vastness, which are not necessarily comfortable sensations. In this sense the sublime was always associated with a sense of fear - certainly not being a warm and inviting thing.¹⁶⁴

Stephenson explains the change that occurred in the idea of the sublime.

By the 19th century, where particularly in American transcendentalist thoughts there's actually no separation between God and nature, God and nature are the same thing. Earlier views of nature saw nature, particularly the wilderness, as hostile, hence not really godly, and the godly part of nature was the garden where nature had been civilised and provided a home for humans.¹⁶⁵

Beauty, danger - Antarctica is the epitome of these extremes.

Stephenson regards the experience of the sublime as something which

¹⁶³ Stephenson, David and Andrews, Lynne: Interview [2000, 2001] Appendix pp 102-103.

¹⁶⁴ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 103.

¹⁶⁵ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 103.

is experienced in actual space of Antarctica or within a cathedral but cannot be created by a work of art. 'There's an echo of the sublime left there, but I think the experience for the viewer is one of beauty...'¹⁶⁶

The Ice images, a series of ten untitled chromogenic colour photographs, are on aluminium panels; they are large, each 100 x 148 cm, framed in painted timber and acrylic frames. Originally Stephenson was going to mount them unframed on aluminium panels only, but they were framed for protection, which affects the aesthetics of the images but at least protects a fragile surface. A single monitor VHS video installation accompanied the two dimensional photographs when exhibited.

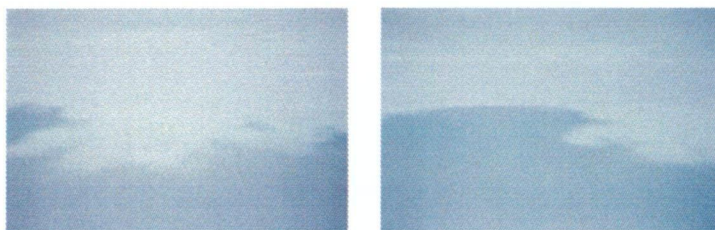
The ten images of ice and sky and sea are similar - soft rhapsodies in blues and whites - minimal and meditative in spirit, evoking a new direction in the Antarctic work and representing a breakaway from the pictorialism which resulted from the initial strong impact of the awesome landscape. As previously mentioned, Stephenson now retrieved threads of the minimalism which he had been exploring before he went to Antarctica as exemplified by the painter Robert Ryman (born 1930) whose paintings 'are not about subject matter, but are about the physical act of painting'...He has been painting variations on the theme of the white monochrome for most of his career, using white paint as a tool to explore the boundaries of painting.'¹⁶⁷

Because they are so minimal and lack specific forms, only a few of *The Ice* photographs reproduce well or project accurately on a screen; usually the subtlety of texture and tonal detail are lost. These, more than most photographs, need to be seen in the originals. Some subtlety of tone is due to cloud shadows cast over the ice which Stephenson says are 'almost a sequence of movement over the landscape'.¹⁶⁸

¹⁶⁶ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 110.

¹⁶⁷ Barnes, Rachel et al (contributors and consultants) *The Twentieth Century Art Book* London, Phaidon, (first published in 1996) paperback 2001, p 403.

¹⁶⁸ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 111.



138, 139. David Stephenson, Untitled, two of ten images from the series *The Ice* 1992, chromogenic colour photographs on aluminium panels in painted timber and acrylic frames, each 100 x 150 cm.

The composition in *The Ice* photographs is random, intuitive rather than planned, and Rothko-like in the supreme emphasis on sensation. The untitled photograph published in the Courtney Kidd article is liquescent, its dripped, spilled and streaked effect more like a watercolour or the stained oil of a Helen Frankenthaler painting. The streaks converge diagonally on an area of ice and the edge is blurred. The horizon fades into the sky; medium and subject have an easy, loose relationship; the boundaries fluctuate between representation and abstraction.



140. David Stephenson, Untitled, one of ten images from the series *The Ice* 1992, chromogenic colour photographs on aluminium panels in painted timber and acrylic frames, 100 x 150 cm.

Other ice photographs show amorphous ice against pale blue sea; the simplicity, the abstraction allows other associations. The eye can focus on the figure/ground relationship - the yin and yang of the flat ephemeral shapes of ice and sea, and the undulating line of the edge that knits the shapes together. They are large, over a metre square, and draw the eye and mind of the viewer into the surface of the images, to

become totally absorbed - sometimes following little filigree streaks which are totally lost in reproductions of the work. The flat serrated forms are reminiscent of a Clyfford Still painting. Stephenson has over a period of time, delved into Buddhism, American transcendentalism, and deep ecology which is a modern environmental philosophy. A friend, involved in Indian mysticism, talked to him about the void, about it being within us as well as without; the appeal of those philosophies to Stephenson 'is not seeing things as so discrete and separated'.¹⁶⁹

On the second sea trip to Antarctica, Stephenson read *The Ice: A Journey to Antarctica* by Stephen Pyne, an American associate professor of history who spent three months in Antarctica on a humanities fellowship. The book is unusual in Antarctic literature (especially in the mid-eighties) as it delves beneath the historical and scientific facts, exploring the deeper meaning and cultural significance of Antarctica. This philosophical vein struck certain resonances with Stephenson and fired his imagination; he was particularly impressed with Pyne's discourse on the vast ice sheet, the statistics of its geography and the implications of its existence. Stephenson's artist's statement, 'Romantic Projection (the indifference of nature)', which accompanied *The Ice* exhibition in 1993, presents to the viewer the impressive facts which inform the work: the existence of 14 million square kilometres of ice, on average about two kilometres thick, which depresses the whole polar area, and because of the extreme dryness, creates a 'desert' with 'a blue-white horizon'. Stephenson's photographs of this phenomenon render the facts imaginative and sensory.¹⁷⁰

Towards the end of an excellent chapter on literature and art, Pyne talks about the profound visual effect of aerial and satellite imagery on

¹⁶⁹ Stephenson, David and Andrews, Lynne. Interview [2000, 2001] Appendix p 108.

¹⁷⁰ Stephenson David 'Romantic Projection (The Indifference of Nature)' artist's statement: *The Ice* David Stephenson: a photographic and video installation (11 December 1993 - 23 January 1994) Art Gallery of New South Wales.

our perception of the continent. Pyne sees Antarctica as a truly modernist landscape. For instance, he writes, just before the voyage of Caldwell, Maddock, and Senbergs:

An alliance with modernism didn't happen, although it might have and it might still. The exploration of Antarctica and the creation of the modernist syndrome proceeded in tandem, and by the time the interior was being seriously surveyed, modernism had become an official culture. The aesthetics of modern art could accept the abolished perspectives, abstract geography, and simplified iconography of Antarctica.¹⁷¹

So, at the end of 1991 Stephenson makes his second trip to Antarctica, vaguely dissatisfied with some aspects of the first series and wanting to revert to the minimalist style of his pre-Antarctic work. It is a natural affinity that he feels with Pyne's modernist concept of the continent. As an American painter and a minimalist abstract photographer, he is familiar with painters such as Newman and Rauschenberg, whom Pyne discusses in a conceptual relationship to the continent. Pyne sees the possibility for such an aesthetic to develop.

Stephenson's second series, more satisfying to him as an artist, embody many of these very features: simplicity of image, flatness of form that relates to the picture plane, fuzziness of surface, inducing sensation rather than information, and an emphasis on the medium. The image exerts an autonomy which transcends the mere record.

Stephenson's Antarctic work has been exhibited in national, state, regional and private galleries in Australia and has also been acquired for prestigious collections. The National Gallery of Australia purchased the whole of *The Ice* apart from one which the National Gallery of Victoria bought. And internationally this series was shown in *Waterproof*, at Expo 98 in Lisbon, Portugal.

Erica Sanders in *Four Visions of Antarctica* gives historical background to the work of Les Blakebrough, Bea Maddock, Jan

¹⁷¹ Pyne, Stephen J *The Ice: A Journey to Antarctica* London, Arlington Books, 1987, p 201.

Senbergs and David Stephenson, and writes succinctly on their work. Particularly significant is the fact that Stephenson the photographer, was included in the show at Newcastle Region Gallery where photography is not part of the collection policy.¹⁷²

Evocative catalogue essays by Fred Levine, 'And we fill the void with our presence' on *Vast*, and by Stuart Koop, 'Bad Light' on *The Ice*, parallel the photographs by Stephenson. With their empathetic responses, each essay induces a sensuous ambience for contemplation of Stephenson's work by the viewer. Fred Levine argues in his essay that there is a paradoxical situation in photography where present day photographers now use the medium to question the objective view of reality - a medium that was first exploited for its veracity. He says that: 'In David Stephenson's photographs things become unrecognisable, as though you've never seen them before.' He sees Stephenson as taking us there, on a journey of discovery, recapturing the wonder of childhood. Levine says, 'These are photographs of sense beyond sight.' And he perceives the deeper nature of Stephenson's inner journey:¹⁷³

His goal however, is often ephemeral. It can rarely be isolated in thought or explained easily in words. At their most evocative, these works define the nature of that search in the experience of the place itself, in the sensation, the feel of the scene they describe.¹⁷⁴

He ends on a challenging and positive note, 'Alone, we encounter the void and fill it with our presence.'¹⁷⁵

Stuart Koop in 'Bad Light' writes about the definite differences between the work of Stephenson and that of Ponting and Hurley, that

¹⁷² Sanders, Erica *Four Visions Of Antarctica* Newcastle Region Art Gallery (30 November - 5 January 1997).

¹⁷³ Levine, Fred (Introduction) 'The Photographs of David Stephenson: And we fill the void with our presence' *Vast: Photographs from Europe and Antarctica 1990-91*, Contemporary Art Centre of South Australia (September 14- October 6 1991) Parkside, 1991. Also published in Dick Bett Gallery Exhibition Newsletter no. 5, Hobart, March 1992.

¹⁷⁴ Levine [1991] and Dick Bett Gallery [1992].

¹⁷⁵ Levine [1991] and Dick Bett Gallery [1992].

is, in relation to the aspect of documenting the activities at the bases. There are similarities, as mentioned earlier between Stephenson and Ponting in the studies of clouds and use of horizon; similarities also exist between Stephenson's *Vast* and Hurley's *South Georgia* photographs. But Koop is right when in this essay on Stephenson's *Ice* images, he says: 'They represent the unpopulated and barren distance between various remarkable events and activity; precisely, the white space against which Antarctic exploration and representation was set.' He also tells us that this white space receives attention in the journals of Scott, Mawson, Shackleton and Amundsen, but that it is Stephenson who expresses it visually. Koop discusses aspects of vision in Antarctica - snow-blindness, disorientation and 'bad light'. He concludes with Stephenson's own observation, of the 'total and utter indifference of nature'.¹⁷⁶

Edward Colless writes more provocatively in a much longer essay on *Vast*, aptly titled 'Nowhere', seeing sentimentality rather than sublime, and eroticism in the recurring theme of water which turns to ice. Colless elucidates the traditions of American landscape imagery which influence Stephenson's concepts and style; he discusses pertinent issues such as Stephenson's inheritance of nineteenth century pictorial devices - their relevance to nostalgia and the sublime, but Colless' perception of the erotic is questionable, saying more about his own viewer response and theories than about the work itself. The general complexity of his writing is at odds with Stephenson's simplicity and minimalism - the very essence of his work, even in the *Vast* series which are pictorially topographical. In concluding, Colless says of *Mt Parsons* that it is 'the marvellous aberration of a view onto a thing that appears to possess no

¹⁷⁶ Koop, Stuart, 'Bad Light', June 1994, in *The Ice* David Stephenson Australian Centre for Contemporary Art, Melbourne, July 1994.

point to being seen.'¹⁷⁷ A valid comment from his standpoint but it denies the positiveness of the image - that jutting peak, its rocky surface worn and textured, looming up out of an endless space. The intellectual's response is different from the mountaineer's.

Caroline Durré (born 1955) was studying photoprintmaking with Bea Maddock at one of her well known Macedon studio workshops, when Maddock was 'out of the blue...invited by Peter Boyer to go to Antarctica, and she'd never considered it - it was just an unexpected offer'.¹⁷⁸ The irony of the situation is amusing. Durré was envious; coming from a scientific family, like Christian Clare Robertson, she already had a fascination with Antarctica. Not only had she eagerly read the history of the famous explorers, she had first hand knowledge of the sub-Antarctic and of the Antarctic Division from her brother who had spent a year on Macquarie Island as an atmospheric physicist. So Maddock's invitation and subsequent work triggered Durré into planning an appropriately timed application - when a suitable project could be envisaged. The opportunity arose in 1994 when Durré commenced a Master of Arts (Visual Arts) by research focusing on allegory in art in both a historical and a contemporary sense; Antarctica fitted in perfectly as part of this broader theme.

A successful application secured a berth and Caroline Durré sailed on Voyage Two in October 1994. Again like Robertson, in a logical move, she chose to relate art to science, but her style of expression is vastly different. The scientific presence in Robertson's work is more of an underlay; Durré represents the presence of science as a visual overlay - she informs and infuses the images with scientific references. The work of both artists reflects the results of scientific research. In common with

¹⁷⁷ Colless, Edward 'Nowhere: David Stephenson' in *The Error of My Ways: Selected Writing 1981-1994* Brisbane, Brisbane Institute of Modern Art, 1995, pp 181-186.

¹⁷⁸ Durré, Caroline and Andrews, Lynne: Interview. Lynne Andrews interviewing Caroline Durré on her Antarctic project at her Melbourne residence/studio 21 November 2000, edited 2001, Appendix p 132.

all the artists, Durré was impressed by the awesome nature of the landscape; the land and seascapes were first recorded on location in watercolour and on lithographic plates, with a straightforward naturalism. Upon return she developed the more extended works with a non-purist attitude to the media, using a layered complexity of created and appropriated images; they cross the historic time zones, their link being the allegorical figures who define the method of delivering the message. This collage or pastiche method of creating a picture by historical referencing is post-modernist in character.

There is an intriguing duality in Durré's work; on the one hand she is an avid naturalist, birdwatcher, bushwalker and mountain climber, fascinated with the sublime and spiritual aspects of landscape, but contrasting with this she sees the reality of technology which enables humans to visit Antarctica today - in ice strengthened ships, Hercules and other aircraft. Tourists view the last great wilderness from the cocooned air-conditioned warmth of a jumbo jet capable of making a return overflight without stopping. Expeditioners stay at some bases in air-conditioned luxury. Durré presents us with the reality; the wilderness is there but is not totally pristine; if it wasn't for the technology few humans would experience it at close quarters. Hence the interaction of opposing forces - the sublime and technological, stimulate her to create images of dramatic tension. She is opposed to an oversimplistic view of the wilderness and we are impelled to see the overlaying of the technology through her eyes. By comparison Caspar David Friedrich's romantic view of the world is anachronistic and unrealistic; Durré's work is the antithesis of the carefully orchestrated wilderness photographs of Tasmanian Peter Dombrovskis that accent the pristine and deny the unsightly. Hers is a far more complex approach – one which is assertively 'Post-modern' in intent – quizzical and critical.

Feeling comfortable with the language of science, Durré conferred with the scientists on board ship, discussing their projects, about which they

were most passionate. This provided a link between her as a jafa and the seasoned scientific researchers for whom the expeditions are ostensibly organised, and she gleaned much information from them to use in her own work. She regarded the time on board ship as an extension of her normal professional practice and she worked, often at a table in the mess, much harder and more intensely, than she would normally work in her studio situation at home.

Like a lot of people who get a once in a lifetime chance, I was terribly excited to be on the ship and I was enthralled by everything, and I didn't want to go to bed and so I worked extra hard because time was very short. I worked much harder than I would have normally, of course, because you can't stay in that sort of intensity, that excitement of being, of having the limited time to see this wonderful place. And in the long term though I don't suppose that would be a pattern that I could sustain. I think like all my artist friends I don't normally work in a frenzy; I work in a disciplined plodding sort of a way, but on the voyage I was in a special state of mind - very wound up, very excited, very energetic.¹⁷⁹

Apart from the pictorial and conceptual device of allegory, Durré took with her to the Antarctic, a knowledge and love of ancient maps revealing the early imaginings of Antarctica, as well as an interest in more recent maps of the nineteen forties when the charting of the coastline was still not complete. She talks about

...how we systematise knowledge and represent it visually. Maps are terribly condensed, crystallised versions of knowledge of the time. And they speak their times in very dramatic ways. I'm also interested in the fact that maps along with history of graphics and printmaking, relating fine art printmaking to its history in graphic information and its iconological elaborations and decorations. Pre-modern maps, particularly, are couched in an allegorical language; visually you never get a map without the representations of the four continents or the winds.¹⁸⁰

Again like Christian Clare Robertson (whose Antarctic project formed part of a study of landforms created by the movement of the earth's tectonic plates), Durré's landscape concerns span the globe. She studies the visual history and culture of the cold countries, linked by their glaciation. David Stephenson who travelled to Antarctica between the visits of Robertson and Durré, was also concerned with the broader view of extreme northern and extreme southern hemispheres.

¹⁷⁹ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 122.

¹⁸⁰ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 117.

She kept a journal, mainly for factual reference and to record conversations with scientists whose work she was aiming to represent, and, in common with other artists, she worked on location taking numerous photographs, making drawings, watercolours and gouaches. Her most satisfying work from the trip itself, however, was a set of lithographs.

I took a set of prepared aluminium litho plates and used them as sketchbook pages, and that involved working outdoors on location when it was possible, when it wasn't windy, or indoors with a view - for example on the stations. I would draw them and gum them up which is the first processing step and then I worked with Peter Lancaster, an artist's printer later on.¹⁸¹

Similarly, Jorg Schmeisser, on a later voyage, took prepared etching plates. Printmaking is traditionally thought of as a studio process but it is evident that the printmaker can, like the watercolourist, make that fresh direct statement from the field experience. Durré framed and presented a set of these lithographs to the Antarctic Division a few months after her return.

Field trips were undertaken. The Antarctic land, sea and ice were observed and absorbed through various means of travel and transport. The voyage leader was able to organise some of these; Durré herself also offered to assist the film crew by carrying their equipment, and this secured a seat in a helicopter, which might not otherwise have been available. Film crews have priority on these expeditions; the documentary still holds sway over the creative. She spent a few days at Casey, the new and old bases, and managed to include an oversnow vehicle trip to Wilkes, the first base which was built by the Americans and handed over to the Australians. Wilkes, in ruins, virtually buried under snow and ice, is now regarded as a fascinating archaeological site, and Durré did some work on location there. Other aspects of the Antarctic experience were the slow journey from Casey to Davis through heavy sea ice, anchoring in the fast ice, travelling by truck over

¹⁸¹ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 119.

the ice to Davis, and a short helicopter field trip to the Vestfold Hills where she spent a night in a hut. She also keenly recalls an excursion with quads, the four wheel drive bikes over the sea ice, to a bank of grounded glaciers, surrounded by 'these fabulous ice mountains'. These are the experiences which inspire and inform her work. Asked what impressed her most about Antarctica she says:

Well I was, like everybody, amazed by landscape itself, the ice, the light, of course, I suppose the simple answer would be the light - on an aesthetic plane the overwhelming attraction for me in the far north and the far south. But I thought, more than that, the thing that impressed me about Antarctica was what a dangerous and unfriendly place it is, and when all is said and done, in the late twentieth century we go there completely surrounded by every sort of technology we can muster, in order to make our lives comfortable in Antarctica. And yet, despite all those precautions, of the very latest in sophisticated technology, it's still a dangerous, a threatening place, an uneasy place.¹⁸²

This inherent danger is borne out by the stories of inconvenient and sometimes tragic accidents which befall humans in this environment. Her feeling about the place has resonances with the impression of Antarctica's indifference towards humans felt by David Stephenson, the *ex voto* painting of Maddock by Jan Senbergs and the homage to Roger Barker by George Davis.

So, firstly, there is this enormous impact of the natural world, but then as she says, there comes the analysis, the questioning of the framing, mediating mechanisms of history, such as those periods of the romantic and sublime, which ignore the sophisticated developments of science and technology. The location sketches, lithographs and watercolours all record the primary visual response, but simultaneously, in a parallel activity, Durré was collecting scientific data which she would integrate and overlay onto the natural landscape of Antarctica. She did not make larger or more extended works from those made *in situ*. 'No, the paintings evolved out of a separate line of thinking.'¹⁸³ They are conceptually and visually layered. 'What is the idea of Antarctica and

¹⁸² Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 126.

¹⁸³ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 122.

even more broadly, what is the idea of wilderness; what is the idea of science; what is the idea of landscape?'¹⁸⁴

Durré uses allegory to transmit her message - a device which uses symbolism to infer meaning; it may make historical references and establish layers of meaning; thus it creates dramatic tension between the diverse elements. While not in the forefront of art practice during the rise of modernism or in most of the twentieth century it is evident in the works of some contemporary artists. Craig Owens discusses the issue in his two part essay 'The Allegorical Impulse: Toward a Theory of Postmodernism.' Although regarded by some critics as an outmoded device Owens traces threads of allegory retained by Courbet, Duchamp, Rauschenberg and others.¹⁸⁵

Durré's master's degree centred on allegory, and these broader concerns with the subject provided the structure into which she could draw all the disparate Antarctic threads of science, technology and the sublime. Cesare Ripa provides the pivot upon which Durré's visual construct revolves; the stylised visual language of Ripa's *Iconologia*, first published in 1593, provided a solution to the problem of interweaving certain diverse elements. Ripa referred back to the ideas and philosophy of the ancient Egyptian, Greek and Romans and the *Iconologia* 'was conceived as a guide to the symbolism in emblem books'.¹⁸⁶ Very popular in the seventeenth century, this symbolism was used effectively in applied art and graphic art, most notably in Baroque title page illustrations.

Ripa's idea was to devise figures who, governed by certain specified

¹⁸⁴ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 122.

¹⁸⁵ Owens, Craig (Edited by Bryson, Scott, et al) *Beyond Recognition: Representation, Power, and Culture* Berkeley, University of California Press, 1992, pp 52-87.

¹⁸⁶ Ripa, Cesare (website): The *Iconologia* of Cesare Ripa - Introduction: http://www.levity.com/alchemy/iconol_i.html p1/4, Viewed 28-11-2000. First published in 1593, there were nine Italian editions and eight non Italian editions including an English edition in 1779. These editions vary considerably as time progresses but they basically follow Ripa's ideas.

ground rules, would personify abstract ideas such as virtues or vices. For example, the figure of Equity, found in many medals, was depicted as 'a virgin that is girded about; holding in one hand, a scale which hangs even; and with the other, a yard or measure'.¹⁸⁷

In a typical post-modern manner, Durré appropriates as muses, some of these allegorical figures directly from Ripa, but with a quirky twist of imagination, invents her own such as the muses of microbiology and glaciology, 'in the spirit of fun'. These two are modern sciences and did not exist in Ripa's time. Her interest in allegory has been a continuing interest and has later manifested itself in a more bizarre, grotesque and Surrealist manner as elucidated by Vivien Gaston in the catalogue essay of *07 sevenigmas*.¹⁸⁸ However, the theatricality, symbolism, and the use of allegory as a device to draw together the disparate threads, remains the same in principle as in the Antarctic work. The allegorical figure is a mediator or interlocutor between the viewer and the image content or message. The role of such an interlocutor is discussed by Philip Hutch in relation to panoramic landscape photography in his catalogue essay 'Vastness Emerged'.¹⁸⁹ He is referring to the photographs of Tasmanian Peter Dombrovskis as having the interlocutor outside the picture; Dombrovskis photographed the wilderness as totally pristine and humans play no part in the pictorial composition of the photograph. David Stephenson has strong affinity with this view in his projection of the Antarctic landscape - Caroline Durré assumes the opposite stance; the presence of humans and science cannot be ignored.

From her point of view, Durré sees the valid language of allegory being overturned by Romanticism, thus causing a split between art and

¹⁸⁷ Ripa, Cesare (website): *The Iconologia of Cesare Ripa*
<http://www.levity.com/alchemy/iconol04.html> p 6/13 pages. Viewed 28-11-2000.

¹⁸⁸ Gaston, Vivien *07 Sevenigmas: Caroline Durré* Flinders Lane Gallery Melbourne (5 - 29 April 2000).

¹⁸⁹ Arnold, Raymond et al *Between Phenomena: The Panorama and Tasmania* Plimsoll Gallery, University of Tasmania (30 March - 22 April 2001) pp 5-8.

science which did not exist before. She states that the iconology of the pre-Romantic era allowed art and science to happily embrace each other. Drawing our attention to the decorative allegorical accompaniments on maps, she says:

We inherit in some ways a terror of technology and science, that must reject science as cold, rational, deterministic and so on - where art is set up in opposition as authentic, genuine, heartfelt, profound - and you know I really want to critique that. That ideological split - that's what I want to do.¹⁹⁰

Predictably then, Durré greatly admires Edward Wilson whose work is described in Chapter 2. Although he lived at the beginning of the twentieth century, was a true 'Renaissance spirit', combining a passionate love of art and science, without any ideological conflict.

The Antarctic paintings made in the studio after the trip 'evolved out of a separate line of thinking...a re-formation of my ideas about Antarctica...'¹⁹¹ They have in common a three-layered structure. A foreground allegorical figure or muse is set theatrically on a stage-like platform often complemented by the partial drape of a stage curtain. Behind this is often a red linear layer, a scientific printout in text, mesh, filigree verticals or see-through outlines of maps or organisms. The third layer beyond is the untrammelled wilderness. They are painted in oil on linen and are small (41 x 51, and 66 x 46). With the overlay of images and complexity of ideas they would probably work really well on a much larger scale.

Durré's perception and representation of this concept - wilderness overlaid with technology - is unique amongst the artists chosen in this chapter. She states the issue boldly and directly with an exaggeration inherent to the chosen method of symbolism. The paint is applied in layers of glazes in the style of the old masters and the surface is fairly smooth, but she is not a slave to technique nor is she a purist in creating

¹⁹⁰ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 130.

¹⁹¹ Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 122.

the images. Her own life drawings, her own or other photographic reference, found images from science and history publications - all are transferred to the canvas by freehand drawing, tracing from slides or whatever method is most appropriate at the time.¹⁹²

An artist working with disparate images can be confronted with visual problems; in conceptual or Surrealist images the ideas may override formal aspects or aesthetics. In this context viewers have different expectations of a painting's formal values. In Durré's Antarctic paintings the allegorical figures are deliberately painted in a three dimensional academic/Baroque style, set against a flatter, more Modernist background. The effect is dislocating, deliberately shaking the viewer out of the comfort zone, causing us to question the efficacy of this style-mixing technique. Aesthetically challenged, this forces a consideration of the issues that the artist is raising and highlights the apparent dichotomy of wilderness and science/technology, drawn to our attention by the almost separate figure of the allegorical muse. Some figures are painted more surely than others, and the proportions vary. Some have a quaint collaged cut-out look, and thus appear especially unrelated to the pristine background. In the *glaciology* and *Microbiology* paintings the eye jolts from the figure into the background, whereas it glides more from one to the other in the images of *geography* and *navigation*.

The muse of geography takes certain measurements is a dramatic statement whose freeflowing style stirs the imagination. The figure in this case is not so much a cut-out but relates more organically to the background. On a shaped platform in the right foreground, the bare-breasted muse, clothed in rich red gown half sits, half lies, leaning towards a blue globe set in a wooden stand; her bare arm extends, fingers holding a divider which spans the white Antarctic continent. A stole, an extension of the dress, twisted and looped, flies from her

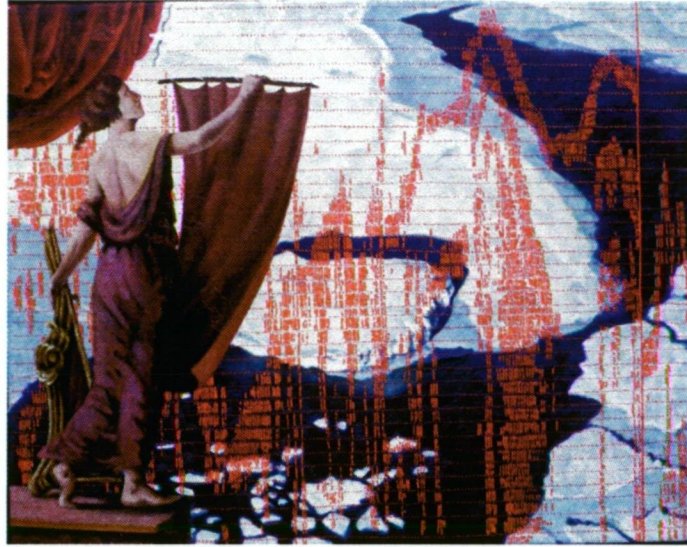
¹⁹² Durré, Caroline and Andrews, Lynne. Interview [2000, 2001] Appendix p 134.

shoulders behind her. A vertical drape, like a curtain at the wings of the stage runs down the right side of the picture. The dramatic flowing fabric catches the light on its curved surfaces reminding us of Venetian Baroque painting. A slight cut-out silhouette effect is evident where the curve of the leg shows against the background, but the eye is led into the background by the flowing stole and also the red of the fabric which immediately links to the red 3D polygon mesh which runs across the picture plane on a diagonal angle - the same angle as the tilt of the figure.



141. Caroline Durré *The muse of geography takes certain measurements* 1995, oil on linen, 41 x 51 cm.

The red linear grid starts flat and undulates fishnet-like with humps and hollows over an icy wilderness, flattening out again on the far side; it is the scientific representation for the thickness of the ice. The loop of the figure's stole frames a section of this view, creating a small window, reinforcing the link onto the mesh-covered wilderness, illustrated by white ice, deep blues and greens of ice shadows and sea, and diagonal fissures in the ice. Again the diagonals of the ice, matched with the curving, spiralling movement of the drapery evokes the dramatic artifice of the Baroque. The irony of the mesh, a clinging contoured overlay, is that it simultaneously links and separates foreground and background.



142. Caroline Durré *The muse of navigation discovers certain facts* 1995, oil on linen, 41 x 51cm.

The muse of navigation discovers certain facts is similar in that the figure is related by colour and the rhythm of her stance to the rest of the painting. She stands with her back towards us, one foot raised, head in profile, gracefully holding the attributes which define her role - a carved ship's prow in the left hand and the sail held high in the right hand. Above this is an Antarctic seabird flying - at the edge of the red folds of the curtain looped across the top left corner, and separated from the white ice by rows of thin red dotted lines, the scientific layer. This figure is graceful but stiffer and flatter in its stylisation than the muse of geography. The whole picture is calmer and more two dimensional, its lines and curves being gentler and less dramatic than the *geography* painting - a different mood. The icescape seen through a red vertical linear screen, has a touch of the sublime with its dark rich blue sea curving gently from foreground to background, one ice edge lower centre glowing with a lustrous green. In the foreground the pack ice breaks up, creating jagged jigsaw shapes floating away.

The scientific screen in *navigation* is the depthsounder printout of the ice, from the voyage, given to Durré upon request to the captain. This grid is seemingly of two layers - rows of dotted lines crossing horizontally and series of short vertical strokes clustered, dropping at different intervals and unevenly spaced. The scientific veil is a filtering

filigree through which we see the sublime polar scene. The scene based on photographs is an aerial view and appears tilted in relation to the foreground figure, creating again but gently, that provocation to consider the interaction of science and the sublime.



143. Caroline Durré *Allegory of Exploration* 1997, oil on linen, 44 x 61 cm.

Durré uses a male figure in *Allegory of Exploration* which she says is to both provide some gender balance (most, but not all of Ripa's allegorical figures are female), and to acknowledge the aura of male dominance in exploratory expeditions. On a platform but without theatrical drapes, and of lean and fit proportions, this male is a contemporary figure. He is seated on the left, a husky sits beside him and he pulls a sledge across the ice floe. The rope is taut and creates a visual tension which contrasts nicely with the red mesh which flows organically like a broken fishnet, interspersed with notations of the journey, map symbols of mountains, directional arrows and place names. Ice ridges top-edged with white but mostly in strong blue shadow suggest the treacherous hazards of the traverse. In the distance is the calm sublime pale blue and white sunlit Antarctica. The husky, sadly, as some would say, is now relegated to history, a symbol of work and companionship, an environmental anachronism.

In *The muse of hydrography points out certain information*, a golden-gowned figure seated on a stool, faces the viewer, her form accented by

light and shade, and a compass sits at her feet. She is graciously pointing to a map of Antarctica with her right hand, and with her left hand indicates a red grid representing the ocean currents in the southern hemisphere and around Antarctica on a flattened global map. The grid or mesh hangs like an open weave see-through string print; the polar area of the curved global surface is cut, flattened and separated. The resulting longitudinal shapes hang like pointed spears which the eye can either look through or look between. The hanging, suspended 'curtain' is again both link and barrier to the sunlit scene beyond.



144. Caroline Durré *The muse of hydrography points out certain information* 1995, oil on linen, 41 x 51 cm.

The red grid in *Allegory of Microbiology* is an imaginative, flowing, lace-like structure - a delineation of microscopic life forms such as diatoms and plankton as seen through an electron microscope and taken from photoprints. The red veil in *The muse of physics makes certain observations* is a flat broken screen of text. Two paintings both in vertical format which do not have grids are *Allegory (science and the sublime)* and *Allegory of enlightenment*. Each has partially draped figures with attributes seated in front of red columns; these frame brightly lit icy landscapes, capped by dark blue skies streaked with dancing auroras - a phenomenon seen by Durré on her trip.



145. Caroline Durré *Allegory of Microbiology* 1997, oil on linen, 44 x 61cm.

Durré defies the purely romantic notion of the pristine wilderness. Entranced by the visual splendour, she perceives the reality of the impact of science and technology on the last wilderness and presents a vision that highlights the work of scientists by appropriating and re-presenting their visual data in imaginative artistic form. As with Senbergs she looks fairly and squarely at the activities and impact of humans, not in a historical manner but through the eyes of science, re-creating a marriage between art and science, which had existed before the romantic era, similar to the era of the artists/scientific illustrators. Her way of linking these disparate elements is to use the allegory of Cesare Ripa.

In January 1998, **Jörg Schmeisser** (born 1942), sailed to Antarctica, in a spirit of great anticipation and excitement on *Aurora Australis*, ANARE Voyage Five. A worthy recipient of Humanities Program berth, with high international profile as a printmaker, he demonstrates a great love of the natural world in both its grand landscape panorama and the minutiae of small intricate shells, sea creatures and plants. Integrated with this passion for nature is the relationship of nature with culture: human-made buildings, sculptures and other traces of

habitation - archaeology and history. He found that the Antarctic landscape was different from all his previous landscape experiences.¹⁹³

When first interviewed, Schmeisser was still working on his Antarctic images. It was fascinating to hear about his thought processes, to be allowed to enter his state of gestation and meditation on the subject of Antarctic ice, and to participate in his evolving notion of the place. The experience of catching an artist midstream, in this process of searching, engenders an understanding for the creative state of flux in which the image-making occurs, and the part the one individual plays in the whole evolving stream of Antarctic imagery.

Jörg Schmeisser began his studies in Hamburg in 1962, being greatly influenced by the teaching of Paul Wunderlich and the work of Horst Janssen. He then undertook post-graduate studies in Kyoto where he also taught and subsequent travels have taken him to all parts of the world.¹⁹⁴ His work has been well reviewed over the years, as indicated in the bibliography. Peter Ward states:

Shades of Durer, echoes of da Vinci, and of the Gothic swagger of nudes by Urs Graf and Cranach - they are some of his ancestors. But whether playfully decorative or deeply contemplative, Schmeisser's work is of the late 20th century and vigorously communicates that with sometimes marked emotional power.¹⁹⁵

Much of his life's work is well documented in the catalogue: *Jörg Schmeisser: A Survey of Works, 1964 - 1995*. 'Ask that your way be long...' ¹⁹⁶ (whose title provides a link with the philosophy of Bea Maddock - her existentialism, absorption in process, and her notion of

¹⁹³ Schmeisser, Jörg and Andrews, Lynne. Interview: Lynne Andrews interviewing Jörg Schmeisser at Mt Rumney, April 6 2001, on his Antarctic project, edited 2001, Appendix p 135.

¹⁹⁴ Schmeisser's work and travel includes visits or residencies in Germany, Japan, Israel, USA, China, Cambodia, Ladakh (northern India), Greece, Britain and Australia.

¹⁹⁵ Ward, Peter 'A mastery of printmaking *The Australian* December 1982.

¹⁹⁶ *Jörg Schmeisser: A Survey of Works 1964-1995: Ask that your way be long...* Canberra, copyright and catalogue design Jörg Schmeisser; printing by Goanna Print, supported by the regional Galleries Association of NSW, assisted by the NSW Ministry of the Arts and the Australia Council, the Goethe-Institut Canberra and the Australian National University Canberra School of Art, 1995. (Canberra 1995, toured Australian Regional Galleries 1996, 97).

the self journeying through the creative process). A most comprehensive coverage is given in essays by Pat Gilmour, Akira Kurosaki and Merryn Gates. Jorg Schmeisser writes a detailed account of the processes of printmaking. This survey catalogue reveals the discipline and imagination of Schmeisser's work, meticulous attention devoted to the time-consuming intaglio processes - combined with a sensuous fantasy. His love of tone and line is equalled by a love of colour. Eric Denker writes of 'the enormous range of his achievements as an artist - a reverence for the intricacies of nature and culture married to an unrivalled technical prowess.'¹⁹⁷ From this catalogue and from more recent catalogues of etchings and drawings from Angkor, Nara and Tasmania, it is easy to see the experience - the techniques, that he took to the Antarctic, and then to see how he integrated the mediums and processes of printmaking and watercolour upon his return.

The Hazards 1, 2, & 3 'the beach is different after every tide', part of an extended series, is a lyrical triptych of the Hazards on Tasmania's east coast (the three panels here, represent the beginning of the series and were made in 1997 1999, and 1999). Begun before, and finished after his trip to Antarctica, the work is suffused with a rich deep red ochre and in the foreground float sinuous organic forms of the kelp in tones of turquoise and white. There is a happy marriage between the two processes of printmaking and watercolour painting. Many of his previous prints are tinged with inks of soft oranges and deep yellow ochres. The Antarctic trip sparked a renewed interest in watercolour and gouache, independent of the ink, and not worked with since art school.

Travel has been a continuous thread throughout his life and so it seems natural that Antarctica should form part of that art and life journey. His decision to apply to go to Antarctica was also influenced by the

¹⁹⁷ Denker, Eric 'Ask That Your Way Be Long' *Craft Arts International* Issue 31, 1994 p34.

Antarctic work of artists such as Bea Maddock and Jan Senbergs which he saw in the catalogue of their Hobart exhibition. Bea Maddock had given him one of her original Antarctic prints and this he hung on the studio wall. He had read the usual Antarctic literature of Scott, Amundsen, Mawson and Shackleton. And another influence goes much further back - that of visiting the Kunsthalle in Hamburg as a child, and viewing *Das Eismeer (The Polar Sea or The Sea of Ice)* painted in 1824 by Caspar David Friedrich. A favourite painting, Schmeisser continues to visit and view it when in Hamburg.¹⁹⁸ An impressive romantic image depicting a shipwreck, it shows the tiny ship dwarfed by huge stepped layers of ice in large blocks, some tumbling in disarray - a commemoration of an incident in William Parry's Arctic expedition. The powerful image of this strange phenomenon of ice firmly imprints itself on Schmeisser's mind.

In the interview with the author he discusses his direct response to a landscape that was quite unfamiliar to him - the polar icebergs of his childhood imagination materialising before his eyes, raising all sorts of questions as to their formulation, history and visual structure. As a result of the voyage he felt closer to the feelings experienced by explorers such as Scott and Shackleton in their small boats, and in talking to the ice pilot became well aware that these majestic bergs are also extremely dangerous. Like Stephenson he found that the Antarctic environment is not so much hostile, but indifferent to human presence. Schmeisser's immediate response was visual, followed by a feeling for the spiritual dimension. He combined these responses with the documentary aspect of recording with video film, taking photographs and by making drawings. The photographs and the video serve different purposes from the process of drawing, as he describes:

¹⁹⁸ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 138.

But the looking to draw and then having the things go through the eye, through the brain, and heart into the fingertips, to the end of the pencil - it's the bit that creates the connection in that moment between the iceberg there, and me here.¹⁹⁹

Schmeisser was able to basically use the same materials that he used in other parts of the world. He took a range of materials and equipment which allowed him to make this direct response. There were two sketchbooks (a little smaller than A4 size), sheets of paper of different colours to allow for that particular day's interpretation of the scene, and a box of copperplates coated with a hard ground which was suitable for the cold conditions. He drew directly into this ground on the plate with a steel etching needle which got very cold and required light gloves of a silk/woollen mix to be worn. Back in 'civilisation', he continued to work on the etchings, taking a long time to complete the images to his satisfaction. On the ship he found that the ideal place to sit and draw was on the birdwatching seat which was often unattended and therefore available to him, and he also had free access to the bridge. He was fortunate to make two field trips away from the edge of the continent, at Mawson and Davis.

Schmeisser also took a new camera which survived a near disaster overnight in a violent storm, thanks to a whalewatcher stowing it safely away. A reminder to the unwary or inexperienced sea voyager that the Southern Ocean can suddenly render all sorts of objects mobile! In extreme conditions even valuable helicopters have been severely damaged. This is the exciting but dangerous edge on which one lives in Antarctic regions. A video camera was also used, 'somewhat as a sketchbook', rather than as a narrative visual account in film. With its constant close-up eye the video re-creates the repetitive motion of the ice being crunched and overturned as the ship ploughs through - inducing a meditative mood. A point of great significance is that Schmeisser, after taking the video shots, then viewing the film, realised that it revealed aspects which his own vision at the time had missed,

¹⁹⁹ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 139.

and he praises the advantages of its use in poor light, over the use of a stills camera with a flash:

I used the video very much as an added sketchbook to the trip, because sometimes we went past relatively close to an iceberg, and the moments when I could try to get hold of it, were very limited. So the video was really good for that. And another instance where the video was very good was at night, going through the ice at night, which was very strange - very eerie. I could not have used the [stills] camera there. The video works under very poor light conditions. It was also good to record the movement of the animals. I remember that I looked at the top of an iceberg - really strongly structured - with broken pieces at the top. And completely missed what was happening at the bottom there - the water, the movement of the water, the birds that were flying around that area, where the waves were breaking against it and I didn't even notice the different colours there, because I had looked somewhere else. So yes, it helped to have the video camera.²⁰⁰

It would seem that the artist on board had to prove his abilities; Schmeisser was asked by the kitchen staff to paint a killer whale on a wall panel and having obliged by painting an authentic looking black and white whale, he was 'accepted'.

Schmeisser talks about experiencing a very acute, heightened sense of awareness. This state of being to which he refers, is perhaps, the single most important factor which draws Antarctic travellers back again and again. Caroline Durré expressed similar feelings. This alertness allowed Schmeisser to cope with the limited time available in the form of the passing iceberg or the limited time frame of the scientific requirements. His Antarctic and all his other work, so compelling in its intensity, has also been influenced by the instructions of a lecturer, who, long ago in evening classes, on necessarily brief visits to the museum, told his students:

Now imagine you are on a little boat, put on an island; the big ship leaves in three quarters of an hour. You have to draw the things that are important to you, and there has to be a clarity in what you do, of what you see or feel about it.²⁰¹

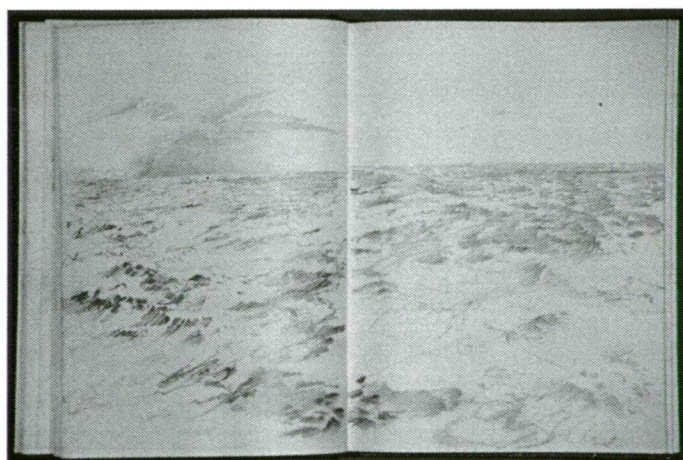
Advice which is admirably suited to Antarctica!

²⁰⁰ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 140.

²⁰¹ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 141.

Sketchbook-journals are always an intimate revelation of the artist's initial impressions - the spontaneity and immediacy of statement. Schmeisser's are full of the of the trip's experiences; incorporating handwritten notes with observational sketches and diagrams. A general feature of Schmeisser's past work is also the integration of finely written text into the more extensive visual work, and this may be so in his future Antarctic work. He also sent emails home which form a diary in themselves.

Of the two sketchbooks that he took, one has fawn coloured paper on which white pastel was used, as well as ink and pencil; the other has white pages. All the images represented here are in the white-paged book.²⁰²



146. Jörg Schmeisser *Seascape* 1998, pencil on white paper in sketchbook, p 44, 2 pages, each 27.5 x 21 cm.

The first part of the journey from Hobart, as he explains, was really 'waiting for the ice', and 'there were waves, waves and waves'.²⁰³ He made studies of wave forms and the textures of surface froth and bubbles. One wide, double page spread, contours the rhythmic rise and fall of the waves while exploiting the medium of pencil. Surface texture is an important feature in both his paintings and drawings. Looking around him on the ship, he was fascinated by the colourful

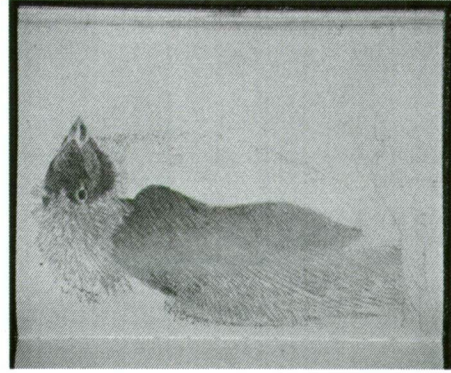
²⁰² Sketchbook with white pages, page size 27.5 x 21cm; sketchbook with fawn pages, page size 27.3 x 20.8 cm (a bit smaller than A4 size).

²⁰³ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 142.

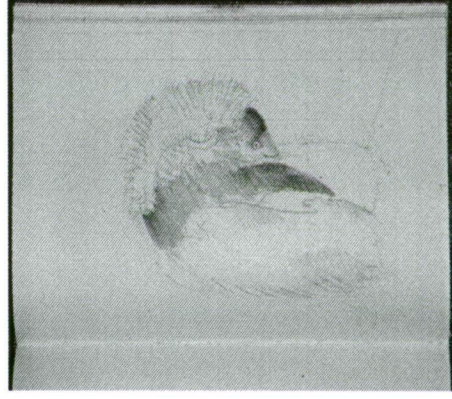
metallic forms and fascinating shapes of ropes, pulleys and machinery. This interested the crew who, concerned primarily with the function of these things, were impressed that the artist should be so interested in the objects of their work.

And then came the excitement of the ice. Numerous icebergs in all their shapes and sizes, but he didn't ever really lose that initial feeling of excitement about them, as the sketchbook indicates.

Not in the sketchbook but on a sheet of grey paper, are some investigative drawings - *Icebergs*, in pencil and pastel, made while the ship passes and the view changes. This lively summation of eroded forms is drawn with a clarity of vision. In some of these studies, curvilinear pastel and pencil lines contour the multi-faceted icebergs, thus conveying to the viewer the artist's sense of visual excitement. Areas of tone on some bergs, are filled in to show smooth surfaces; two icebergs are minimalist delineations of form, which use line only, without tone.



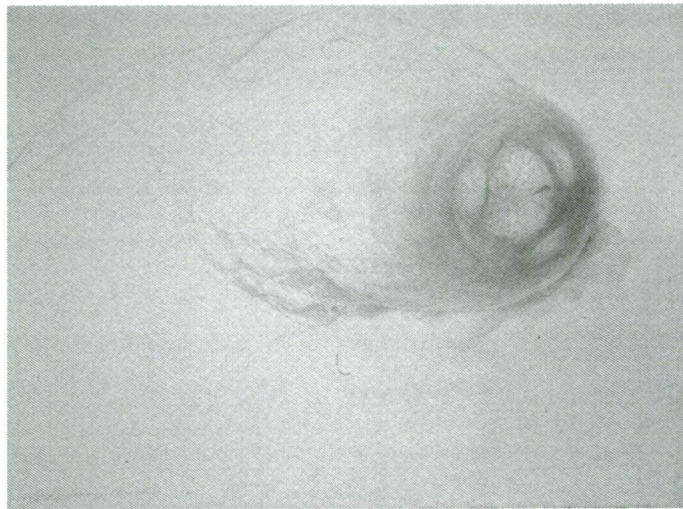
147. Jörg Schmeisser *Drawing of an Adélie penguin standing* 1998, pencil on white paper in sketchbook, p 119, 27.5 x 21 cm (page size).



148. Jörg Schmeisser *Drawing of an Adélie penguin preening* 1998, pencil on white paper in sketchbook, p 115, 27.5 x 21 cm (page size).

Adélie penguins enter the scene and are drawn in various poses, some in all the glory of their moult! One is bending and preening itself. Schmeisser depicts the texture of their wayward, fluffed up feathers

being shed from their bodies, making them appear more quaint than usual. He draws the heads, and details such as beaks, with a great sense of observation, focusing on the aspects he wishes to portray, but not being obliged to communicate every biological detail of their appearance, as the early illustrators had to do. These are interested observations of these whimsical creatures, part of the journey but not, as they were with the early scientific illustrators, a major part of the work.



149. Jörg Schmeisser *Drawing of a Weddell seal* Inscribed II 'just before leaving Mawson 10. 2. '98, pencil on white paper, 45.8 x 61cm.

The *Drawing of a Weddell Seal* is inscribed on lower left corner of work *just before leaving Mawson 10.2.98*. This picture of a contented seal lolling contentedly asleep - head towards us on the right with body and tail receding towards the top left corner of the paper, is vastly different from the first drawing of such a seal, made by Weddell in the early 1800s after his journey. He drew it, not from life, but from skin specimens, and wrongly called it a leopard seal. The difference is that Weddell's aim was to provide information and although an important drawing historically, it looks, not surprisingly stuffed and dead. Schmeisser's seal, drawn from life is asleep but full of life. Not being restricted in any way he was free to emphasise the head, leave a certain amount for the eye to complete, and to enjoy the medium. The body and tail are minimally drawn with great attention paid to the head. The rotund form of the head is suggested by curved parallel lines, hatching,

cross-hatching, and single curved pencil lines describe whiskers which sprout boldly from the snout. He has captured a characteristic pose of the seal and its contented expression. The detail of pencil marks on the face contrast with the strong simply stated curves outlining the body behind, and the rhythms of the body are subtly expressed. The draftsmanship of both minimal and detailed pencil lines - the sureness of touch, indicates a skill developed from years of perceptive and sensitive observation.

Another drawing on a sheet of paper, composed in strip form, shows the settlement of Mawson, placed on the paper above a mass of different icebergs. The light catches some planes of the buildings and other planes are in shadow. Senbergs also made images of Mawson, fascinated by the forms of the buildings set on the edge of the great expanse of ice. This type of human intervention in an isolated landscape interested different artists; the settlement at Grytviken Harbour, South Georgia, was painted by Seago and Smith and photographed by Hurley.

Schmeisser tells how his new artistic journey into watercolours parallels the journey into Antarctica - the literal breaking of the ice. The sense of exploring the new medium is exciting, 'not really knowing what the outcome is'.²⁰⁴ He experiments with opaque paint, opaque pastel, layered over the paint, wet in wet paint evoking the enigma of mist, and drier paint washed in layers. He depicts light sunny days and dark brooding seas and skies and exploits the different qualities of the various blues like indigo, Prussian and cerulean.

One watercolour, *Icebergs*, depicts the calm, deep ocean in rich dark blue - foreboding but impressive. In the distance are the turrets of an iceface. Land forms appear on the horizon to the left. A clear cerulean sky is washed in behind the berg. A semi-transparent, organically

²⁰⁴ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 142.

shaped berg resembling the form of a Henry Moore reclining figure, floats surrealistically in the right middle distance.



150. Jörg Schmeisser *Icebergs* 2001, watercolour on paper, 56.5 x 76cm.

Since re-titled *Landfall* (lower half)

The sea assumes just over two thirds of the picture - the iceberg and sky just under a third. The dark sea washes are simple and direct, creating a brooding sense of the ocean's unfathomable depth. It captures one of the many moods of the Southern Ocean. (David Stephenson captures a different mood in his nine chromogenic photographs of the Southern Ocean - greyer, mistier, more bleak.) The smaller berg in the middle right is layered with white semi-transparent washes and floats ethereally on the dark water mass. Subtle cerulean shadows undulate along the large iceberg, defining its form. These also assume on an ethereal aura - perhaps suggesting the ambiguity of this mysterious substance - water - which can take so many different forms. Its enigmatic, versatile behaviour is the subject of Schmeisser's meditative study and investigation.

Some images are individual, others are in series where the continuing scene is opened up before us. The eye is drawn into the picture plane, exploring surface detail, at the same ^{time} moving along the wall of ice, as if we too are on the water close up to this amazing manifestation of water in its solid form. This detail indicates a marriage of medium and subject - a layering of white and blue-green pastel over watercolour

which varies in its transparency and opacity. The pastel lines break away attaining a life of their own but at the same time evoking the character of the icy wall.



151. Jörg Schmeisser *Iceberg* detail, 2001, watercolour, gouache and pastel on paper, 76.2 x 56.5 cm (one of four sheets of equal size).

As with John Caldwell and Christian Clare Robertson he was intensely aware of a lack of scale in the landscape. Schmeisser compared it with his trek in Ladakh:

That was also in an area where there was no vegetation; where the mountains are so huge and you've got no bearing, you don't quite know how big they are. There is no tree to help you 'scale', not a person, not a house, so it could be three or thirty kilometres away - could be three, or three hundred metres high. You see its history in the layers of the cliffs, in the folds of the mountains.²⁰⁵

In Antarctica he finds the history in the layers of the ice, in the large tabular icebergs that float by. They 'have their own history which they carry with them in their layers, to be decoded - dust particles from sandstorms, ashes from volcanic eruptions on the other side of the earth.'²⁰⁶ Gradually, it is this aspect which assumes importance in his

²⁰⁵ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 137.

²⁰⁶ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 139.

exploration. Research is later done at the Antarctic Division and the Allport Museum in Hobart, looking at the Hodges' images of collecting ice on Cook's voyage and the icebergs drawn on the Dumont d'Urville expedition. He begins to make etchings which show the complex eroded forms of icebergs delineated with fine curved, hatched and crosshatched lines - the complexity of the texture suggesting their history - of their calving from the glacier or ice shelf, of their contents - and their future - that they will slowly disintegrate to become liquid and to disappear into the Southern Ocean.

In the catalogue for the recent exhibition *a close look: Jörg Schmeisser: etchings and drawings from Angkor, Nara and 'the coast'*, Eric Denker writes an interesting essay on the place of travel in the work of Dürer, Hollar and Whistler, concluding with its relation to Schmeisser:

Since making his home in Canberra , Australia, twenty years ago, travel has continued as an integral source of inspiration. As with Dürer, his noble German forbear, he has travelled to learn from other cultures and to interact with other artists. As with Hollar, he has captured the appearance of the world in constant flux, in landscape and in still life. As with Whistler, he has captured a new vision of places familiar and unknown, pushing his media to new expressive possibilities. Travel and an engagement with the environment are essential to his process of artistic creation.²⁰⁷

Schmeisser deliberates very carefully over the eternal question as to whether a work is finished or not. Rather than overwork an spontaneous initial statements made on the trip he has erred on the side of leaving it in its original state, starting new work, perhaps using it as source material. This retains its freshness and he says, 'The whole trip has something unfinished about it - I went there and came back, and it's over, but it isn't. There is a lot of work ahead.'²⁰⁸ His journey continues.

²⁰⁷ Gates Merryn, and Denker Eric *A close look: Jörg Schmeisser: etchings and drawings from Angkor, Nara and 'the coast'* Canberra Museum and Gallery 1999/2000.

²⁰⁸ Schmeisser, Jörg and Andrews, Lynne. Interview [2000, 2001] Appendix p 141.

The artists whose work is discussed in this chapter have made a unique contribution to the evolving genre of Antarctic art; well established in fine art practice, their drawings, prints, paintings and photographs have been chosen for their interpretive qualities which stimulate our imagination and enhance our sensibility of art and Antarctica. They have been selected from a much wider list of image-makers - amateur and professional, creative and documentary.

The focus in this chapter centres on images which (although they may emanate from empirical observation) depart from the illustration and documentation of the early and Heroic eras of Antarctic exploration. The technology of camera and computer have freed creative artists from the brief of representation. There is a post-modern diffusion of directions, a diversity of styles, and devices such as narrative, metaphor, allegory, which invoke a wide range of concepts and emotions. The images of these artists are personal, individual statements, the result of their own backgrounds, artistic training and passionate responses to Antarctica.

Seago captures the spirit and moods of the place with his fresh spirited brushstrokes, initially working *en plein air* on the *Britannia*. Smith has contributed a substantial body of work from two trips lasting about twelve months in total. Generally semi-abstract in style, the shapes are very much related to the flat picture plane. His reference to the medium, which is typical of his time, is reflected in thickly applied oil paint and rich fluid watercolour washes. Interested in abstraction, he is concerned with the craft of picture-making - its formal values of shapes and their relationships. The freshness of the paint surface indicates a passion for the subject matter and also that he often works out of doors directly from the landscape or icescape before him. His Antarctica is rich and colourful, reflecting the unexpected colour which exists there and also an emotional reaction to the landscape. Seago and Smith use traditional viewpoints but also take advantage of the high positions on the deck or in the conning tower to allow more distant vision.

Nolan flies in to Antarctica and some of his mountain paintings have the viewer floating above. Like Smith and Seago his paint is thick and expressive but it is emotionally expressionistic rather than impressionistic or abstract expressionist. He is interested in the landscape - in its wasteland character but it is the survival of humans in the land which fascinates him. Like Senbergs he is fascinated by the history and he mythologises characters of the Antarctic stories. He stays for only eight days without a transitional sea voyage, and so it is not surprising that some paintings look too slick and unresolved.

George Davis makes intense observational studies, *en plein air*, of the forms, habits and environment of the sub-Antarctic wildlife (and those that inhabit Tasmania's islands as well as the sub-Antarctic), such as albatrosses and penguins, capturing the spirit of these creatures in a way that the early artist/illustrators would not have been able to, with the demands of information being uppermost. Davis follows the path of the early scientific illustrators and is equally meticulous with accuracy of information. In a skilful use of pencil, however, he infuses them with life. He paints a large oil as a memorial to his friend Roger Barker - a monumental homage to the biologist, expressing the idea of sound in the painting - the noisy cacophony of the penguin colony fading away.

Caldwell, like Hodges, paints the scene as it is. Antarctica and the sub-Antarctic are beautiful, fascinating, dangerous just as they are. A keen outdoor painter, Caldwell sketches on site and later makes generic paintings from the specific sketches. There are no political undertones but just a celebration of the scene before him - often of rugged rocks covered by snow and ice. His interest is in good drawing, shape, texture and tone - the formal values of picture-making.

Maddock, like Schmeisser, is concerned with journey, but hers is an internal, meditative, questioning journey. Forced to stay in her cabin, she contemplates in her isolation, considering deep issues which

concern us all. Her actual view is narrow, but the scope of her vision is broad and far-sighted. Antarctica will engage her with issues of land, people, occupation and ownership for over a decade after she returns from Antarctica. She resurrects the early artists' idea of panoramic presentation, and overlays the Heard Island panorama with Tasmanian Aboriginal placenames. Maddock makes other extended works which deal with European occupation of Aboriginal lands; a compact book of her journey, *To the Ice*, encapsulates diary notes in a form which suggests the layers of ice on the plateau; and the Antarctic suite which is *Forty pages from Antarctica* expresses the pristine environment which she believes we should not invade.

Senbergs is a fascinating mix of various elements; he, like all the others, is impressed with the landscape of Antarctica, but he has a fascination with humans - their occupation and settlement of the lands that they occupy. This is a recurring theme throughout his oeuvre. He is a researcher, who absorbs himself in history - combining the facts and anecdotes the result of which is a rich pastiche of ideas and experiences. He expresses the quirky and bizarre, such as the details of the Borchgrevink story and these paintings are both entertaining and informative. He works from numerous preliminary sketches and may finish with a schematised drawing, lithograph or painting which emphasises the essentials, such as the wings and eye of the albatross. Senbergs describes the settlement of Mawson, perched on the edge of the Antarctic plateau and he is fascinated with the shapes and textures of the rubbish at Davis. This is a concern with picture-making but at the same time, his observations and recording of these sites may exert an influence on the continuing campaign to clean up the environment.

Robertson is in awe of the icescape - the movement of pressure ridges and other ice forms. This awe is transmitted to the viewer through the large paintings which are informed by facts concerning the ice. Antarctica is, to her, a part of a much wider study titled *Extreme Landforms*, a project depicting unusual areas of the world which are

affected by the movement of tectonic plates. She emphasises the grandeur, and is also interested in the formalist aspects of making a picture. Although the Antarctic work is figurative, it is an interesting illusionistic game to her, to play with shapes and colours and patterns in the process of making a picture, subtly infusing it with another emotional layer.

Stephenson's photographs are an expression of the sublime, in the original, awful sense of the sublime and also an exploration of space - these issues being two elements which are recurring themes throughout his oeuvre. His two visits allow a progression of ideas and technique to take place. The photographs of the first trip - interesting black and white gelatin silver prints, most with distinct figure-ground relationships, give way in the second, to a subtle blue and white series which depicts amorphous space and diffused light. Stephenson is paring down, in a reductivist manner, to the essentials of an elusive, illusive sense of space which is a definitive aspect of Antarctica.

Durré, although a lover of wilderness and fascinated by the natural features of Antarctica, is a realist who says that we must not be fooled into thinking that Antarctica is still a totally pristine, unadulterated wilderness. She utilises the concept of allegory in the form of the stylised visual language of Ripa's *Iconologia* to bring together various disparate ideas of science, technology and the sublime. There is an aesthetic awkwardness in the way in which some of the allegorical figures relate to their background scenes but the concept of the allegorical figures is both visually and mentally challenging, and the layering of grid lines over wilderness background is visually and psychologically satisfying.

Schmeisser is concerned with journey and process, and when seen in relation to the rest of his work, is consistent with his mapping a journey through life in different parts of the world. His interest in archaeology reveals an ongoing concern with tracing elements of history.

He often writes profusely over his visual images, regarding the script as an essential visual element. He is charting a new journey as well into watercolour, which he hasn't used since art school, and this leads to working with a combination of printmaking and watercolour techniques. The Antarctic etchings deal with the questions of ice - its variable forms and its sense of history which it carries within itself; it is solid until it and its history disintegrate, and flow away into the ocean.

These fascinating works of art, created since the mid-twentieth century, represent a variety of vital, diverse and original responses to Antarctica - the last wilderness and last continent to be 'colonised'. In this remote region there has always existed a strong relationship between art and science, but the difference now, is that the art of Antarctica exhibits an autonomy which parallels rather than supports science.

On the one hand, the work of artists has contributed significantly to the imaging and imagining of the continent; on the other hand, their work places this continent, its landscape and its inhabitants within a critical contemporary perspective. The outstanding results of the artist's independent forms of enquiry reveal a dedication, integrity and commitment which both questions the right of science to claim exclusive right over its representation, and at the same time, celebrates it as a place of awesome international significance.

Conclusion

The thesis has traced the slow evolution of visual representation in Antarctica; it has been shown that, although not a school defined by a single, clearly-defined style, Antarctic art is now very much a genre distinguished by a rich diversity of images. This practice is deserving of greater stimulus, support and acknowledgement, in order for its future to be assured.



152. *Scott Polar Research Institute, Cambridge, England* Lynne Andrews.

The spectrum is broader than the images discussed in previous chapters. In a further or different context there are British and Australian artists whose work contributes much to the Antarctic oeuvre. Briefly, some of these are:- Sally Robinson's photographic screenprints of exciting, juxtaposed images; Kevin Todd's intriguing concept of coordinated faxes, crossing the globe in their transmission to and from Antarctica; fine black and white photographs of Charles Page; the fascinating illustrated diary by Alasdair McGregor; Stephen Eastaugh's originality in the use of nautical jute squares with eyelets as the painting support for his black and white images; the seamless blending of digitised panoramic images by Wayne

Papps; and the dramatic aerial landscape photographs of BAS photographer, Pete Bucktrout.

Most of these artists reveal a strong documentary thread which has always been a feature of Antarctic imaging. Digital technology is now being exploited by creative graphic designers; marvellous images are captured from outer space and conversely, through the electron microscope. As a result of these developments, scientific, educational and promotional material assumes a new dimension. Other areas of interest are those of Antarctic Postage stamp design and book illustration. It is also interesting to note that Dr. Tony Rice, in *Voyages of Discovery*, indicates that there is still a place in natural science for the artist illustrator. He writes, for instance:

Claire Dalby's watercolour and pencil renderings of lichens...capture a sense of shape, texture and colour that photographs would be hard-pressed to match. Dalby is also able to create a perfect lichen specimen on paper, piecing together a number of fragments, where a photographer would rely on available, often damaged, specimens.¹

Nevertheless, despite the validity of the creative documentary image there is a plethora of photographic representational images which are merely mediocre records, and for nearly a century these have, by their sheer numbers, exerted a dominance over the artistic image. Kathryn Yusoff expresses concerns in her Master's thesis regarding the cultural mapping of Antarctica; she suggests in her Conclusion that a more critical approach is needed in the evaluation of Antarctic images, and that the human relationship to Antarctica needs to be explored.²

¹ Rice, Dr. Tony *Voyages of Discovery: Three centuries of Natural History Exploration* London, Scriptum Editions in association with the Natural history Museum, London, 2000, p 324.

² Yusoff, Kathryn *Imaging and Imagining Antarctica* thesis: MA Visual Culture, Bath Spa University College, England, 2000. She is currently engaged in research for *The Visual Mapping of Antarctica* thesis: PhD Cultural Geography, Place Royal Holloway, University of London, estimated date of completion 2005.

Artist's programs are certainly an acknowledgement of the worth of the artist in Antarctica. The Australian program had its beginnings in the voyage of 1987 but, according to Peter Boyer, it was not until the mid-nineteen nineties that it became firmly established.³



153. *Australian Antarctic Division, Kingston, Tasmania with sculpture of seal and penguins by Stephen Walker Lynne Andrews.*

The title 'ANARE Humanities Program', replacing the earlier title of 'Public Relations and Humanities', indicates a departure from the high profile requirement of the applicant and its associated promotional expectations. The program offers a wonderful opportunity for artists to travel to Antarctica, the only problem being the limited availability of berths. Feedback is now obtained through questionnaires, and it is to be hoped that the artistic agenda will feature more strongly alongside the well established scientific agenda. It is also vitally important that works donated by the artists are accessible and frequently displayed, in order to maintain a high standard of work in Antarctic collections.

At both the BAS in Cambridge, England, and the AAD in Kingston, Tasmania, the visual arts are acknowledged with displays throughout the buildings, of paintings, prints, and photographs taken on British and Australian expeditions.

³ Some other countries have established artist's programs. The United States for example has an established program for artists and writers under the auspices of the National Science Foundation.

The artistic value of art in Antarctica has been emphasised in Chapter 3. There is, however, another attribute of Antarctic art: the vital interaction between art and the environment. Images may directly influence attitudes to conservation, as proven by the photographs of Olegas Truchanas and Peter Dombrovskis, which have been largely responsible for raising environmental awareness in Tasmania. Environmental issues inform the Antarctic works of George Davis, Bea Maddock, and Jan Senbergs. And travelling on the same trip as Christian Clare Robertson in 1989, was the philosopher Lawrence E. Johnson whose prime concern was that of environmental ethics.⁴



154. *Tasmanian Museum and Art Gallery* old entrance, Argyle St. Hobart, Lynne Andrews.

So where, specifically, does this thesis lead? The aim has been to prepare this manuscript for possible publication; the path of investigation then circles back to the beginning, to the Antarctic exhibition of Caldwell, Maddock and Senbergs, the show which provided the impetus for my own paintings, referred to in the Preface. The goal now, is to make a series of drawings and paintings which investigate underlying Antarctic forces,

⁴ Johnson, Lawrence, E *Reflections on Distant Ice* [Senior Lecturer in Philosophy, Flinders University, South Australia. Paper held in Australian Arctic Division library, Kingston, Tasmania, access no. A91/245 special collection. ANARE Voyage 6 1989, received 4 September 1991].

such as abstract patterns and rhythms observed in solar haloes, the Southern Ocean, porpoising penguins and the elusive dancing movements of the aurora. What is the human relationship to these rhythms?

In a cultural sense, the visual concepts and representations by Antarctic artists enrich our lives, enhancing knowledge of ourselves and of the planet on which we live. The creation, by the artist of these unique images, invites the viewer to share the original, exciting experience of exploration and discovery.

Finally, an ideal Antarctic treaty would not only define the principles and objectives of peace, science, international co-operation and the environment, it would also include the 'arts and humanities'.⁵

⁵ *The Antarctic Treaty System* Canberra ACT, Commonwealth of Australia, 1993.

Glossary

Some specific words, abbreviations
and acronyms referred to in the thesis¹

AAD: Australian Antarctic Division, (located at Kingston, Tasmania).

ANARE: Australian National Research Expeditions.

AGSA: Art Gallery of South Australia.

aurora australis: Bernadette Hince describes the legendary southern lights, which assume various forms, as 'a visible play of light in the dark sky, the result of charged solar particles channelled by the earth's magnetic field into the polar regions, where they cause gases to fluoresce in the upper atmosphere. They are also called the **aurora (polaris)**, **polar light**, and **southern aurora** or **southern lights**.² In the northern hemisphere the phenomenon is known as **aurora borealis**.

auroral corona: a spectacular type of aurora which is described by auroral physicist, Mike Craven, as looking like 'a genuine scintillating crown'. In the far south the magnetic field lines are almost vertical and, looking upward, along these lines from below, to an active display overhead, the vertical rays appear to diverge from the coronial point. There may also be a 'clear, dark, lightless patch'.³ Edward Wilson's painting *Auroral corona with two figures* (Chapter 2), illustrates this phenomenon.

BANZARE: British, Australian, New Zealand Antarctic Research Expedition. There were two voyages, led by Douglas Mawson in 1929-30 and 1930-31.

barrier: The term, used in various forms by early explorers has now been replaced by the term **ice shelf**. See entry under **ice shelf**.

BAS: British Antarctic Survey, Cambridge, England, (formerly known as Falkland Islands Dependencies Survey - FIDS).

¹ Some of the terms are well known and are widely used throughout Antarctic literature, but the main sources of references used for the thesis glossary are: Crossley, Louise, 'Glossary', *Explore Antarctica* Cambridge, Cambridge University Press, 1995, pp108-109; 'A Short Glossary of Ice Terms'. Sitwell, Nigel & Richie, Tom. *Antarctic Primer*. Sydney, Quark Expeditions & Adventure Associates, 1997, pp 26-27.
Hince, Bernadette *The Antarctic Dictionary: A Complete Guide to Antarctic English* Collingwood, Australia, CSIRO Publishing and Museum of Victoria, 2000. In her dictionary, Bernadette Hince gives full and interesting information on the derivation of the words in the Antarctic language.
Moore, Bruce (editor at the Australian National Dictionary Centre) *The Australian Oxford Dictionary* South Melbourne, Oxford University Press, 1999.

² Hince [2000] pp 36-38.

³ Craven, Mike, auroral physicist and glaciologist; email to Lynne Andrews 5-04-2002. See also Hince [2000] p 89.

bergy bit: The term is used descriptively, and with some poetic licence in the thesis, but Hince defines a **bergy bit** as 'A large fragment of (usu. glacier) ice, often described as house-sized, and larger than the fragment called a **growler**'.⁴ Sitwell and Richie say, 'Floating ice that has less than 5 meters (16feet) but more than 1 meter (3 feet) showing above the surface.'⁵

brash ice: 'Fragments of floating ice smaller than 2 square meters in area.'⁶

calve: The process of ice breaking off in smaller pieces from a large ice shelf or glacier.

donga: 'Sleeping quarters: originally a hut or part of a hut, now also a bedroom in an air-conditioned building.'⁷

FIDS or Fids: Falkland Islands Dependencies Survey - now known as British Antarctic Survey (BAS). The acronym **Fids** was retained, and refers to the workers or expeditioners who work for the British Antarctic Survey. Professor G E Fogg makes many references to **Fids** in *The Explorations of Antarctica: The last Unspoiled Continent*.⁸

growler: 'An iceberg that is smaller than a **bergy bit** and larger than **brash**. Growlers float low in the water, barely showing above the surface, and are usually formed of old, hard ice. They are dangerous because they are difficult to detect on the ships' radar.'⁹

Hagglund: An oversnow Swedish vehicle manufactured by A B Hägglunds. The singular is **Hagglund** or **Hagglunds**. 'A tracked all-terrain diesel-powered vehicle with an enclosed cabin or cabins, used on modern antarctic bases.'¹⁰

IASOS: Institute of Antarctic and Southern Ocean Studies, University of Tasmania.

ice blink: 'A bright white to yellowish glare or light in the sky above the horizon, reflected upwards from extensive areas of ice beyond the viewer's sight, and therefore indicating its presence.'¹¹

ice floe: a fairly flat, floating piece of ice.

ice island: The early explorers referred to large icebergs such as **tabular bergs** as ice islands. Also occasionally 'an island completely covered in ice'.¹²

⁴ Hince [2000] p 47.

⁵ Sitwell & Richie [1997] p 26.

⁶ Sitwell & Richie [1997] p 26.

⁷ Hince [2000] p 104.

⁸ Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990.

⁹ Sitwell & Richie [1997] p 26.

¹⁰ Hince [2000] p 163.

¹¹ Hince [2000] p 175.

¹² See Hince [2000] p 182.

Jafa - or JAFO (or jafa, jafo): 'just another fucking academic' or 'observer'.¹³

jolly: 'An excursion away from the base, either for recreation or work.'¹⁴

LARC, larc, larcie: Larc is an acronym for 'landing and resupply cargo' or 'lighter amphibious re-supply cargo'. It is 'An amphibious four-wheel drive aluminium barge-like craft used in loading and unloading people and supplies at antarctic and subantarctic stations. Larcs were provided and manned on Australian Antarctic expeditions by the Australian Army.' A larcie is a 'driver or handler' of a larc.¹⁵

Lexan: a tough polycarbonate material.

midwinter day/dinner /Ozmas: Christmas Day is celebrated in the northern hemisphere on December 25 and in Antarctica the tradition of midwinter celebration is held on or about June 21, the time of the solstice. In the Australian community the same midwinter celebration, known as Ozmas, is becoming a tradition.

NTU: Northern Territory University

nunatak: the occasional rock, rocky outcrop or mountain which juts up from the plateau or ice sheet.

overwinterer: an expeditioner who spends the winter in Antarctica, as opposed to an expeditioner who is a **roundtripper**.

pancakes: Cakes of sea ice, which are floes in their early stages, and which feature raised rims caused by the gentle rubbing against each other as they float in the sea. They eventually become **pack ice**.

pack ice: 'A large area of floating, more or less closely packed sea ice; the ice itself. A belt of pack ice encircles Antarctica...'¹⁶

paraselena or paraselene (plural: **paraselenae**¹⁷) : 'A bright point on the lunar halo (a mock moon), caused by light refracted by ice crystals.'¹⁸

parhelion (plural **parhelia**): a bright spot on the solar halo. Also called *mock sun*, *sun dog*.¹⁹

¹³ See Hince [2000] p 195.

¹⁴ Hince [2000] p 196.

¹⁵ Hince [2000] p 209-10.

¹⁶ Hince [2000] p 249.

¹⁷ Moore, Bruce (editor at the Australian National Dictionary Centre) *The Australian Oxford Dictionary* South Melbourne, Oxford University Press, 1999, p 986.

¹⁸ Hince [2000] p 252.

¹⁹ Moore, Bruce (editor at the Australian National Dictionary Centre) *The Australian Oxford Dictionary* South Melbourne, Oxford University Press, 1999, p 987.

plate tectonics: 'mechanism of continental drift, by which continents move very slowly towards or away from each other, carried on 'plates' floating on the earth's molten core.'²⁰

pressure ridge: 'Ridge formed on sea ice by pressure of one ice flow on another by tidal or current movements'.²¹

QVMAG: Queen Victoria Museum and Art Gallery

roundtripper: 'An expeditioner making a brief summer visit to Antarctica, going and returning on the same voyage'.²²

sastrugi: 'Ridges of snow (becoming ice) formed and hardened by the wind, and indicating direction of the prevailing wind because they run parallel to this. These can be from a few centimetres to two or three metres high and make travelling hell'.²³

shelf ice or ice shelf: 'Fast ice which has remained attached to land for a period of years, or the seaward extension of a glacier. Shelf ice may be floating or may be grounded on the bottom. It can be very high'.²⁴ An example is that of the **Ross Ice Shelf** which was discovered by James Clark Ross, called the **Victoria Barrier**²⁵ by him, frequently called **The Barrier** by subsequent voyagers, and finally named the Ross Ice Shelf in honour of the discoverer.

SPRI: Scott Polar Research Institute in Cambridge, England.

tabular berg: 'A vast, flat-topped iceberg with straight, cliffed sides. Although these occur in arctic waters, they are more plentiful in antarctic waters and are characteristic of these waters. They mostly calve from the huge ice shelves of Antarctica, and were formerly called barrier bergs'.²⁶

tectonic plate: see **plate tectonics**

TMAG: Tasmanian Museum and Art Gallery

ventiles: outer garments made from wind and snow-proof material.

Zodiac: 'An open, inflatable, shallow-draught, flat-bottomed rubber boat, also known as a gemini, commonly used to transfer passengers and cargo between ship and shore in Antarctica.' It is powered by an outboard motor.²⁷

²⁰ Crossley, Louise 'Glossary' *Explore Antarctica* Cambridge, Cambridge University Press, 1995, p108.

²¹ Sitwell & Richie [1997] p 27.

²² Hince [2000] p 293.

²³ Hince [2000] p 297.

²⁴ Sitwell & Richie [1997] p 27.

²⁵ Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985, p 113.

²⁶ See Hince [2000] p 350.

²⁷ Hince [2000] p 393.

List of Illustrations

Many of the original works have not been titled by the artists and, also, in some instances, copies of paintings have been made, and various photographic prints made from the same negative. Therefore titles or captions in other publications and collections will sometimes differ from the ones chosen in this thesis. Some accession numbers have been noted to aid identification of the items in collections.

Image size given is unframed unless described otherwise, and height precedes width.

Front cover pocket

Map: *Antarctica* The Australian Antarctic Division, courtesy AAD.

Preface

1. Cover, catalogue: Boyer, Peter *Antarctic Journey: Three Artists in Antarctica* Canberra, Australian Government Publishing Service, 1988. Photograph of the *Icebird* in pack ice, Andrew Jackson.
2. *Anisotome latifolia* January 1997, Enderby Island, Auckland Islands, Lynne Andrews.
3. Cover: Shackleton, E H *Aurora Australis* Facsimile edition, Auckland (Originally published by Shackleton at Cape Royds, 1908-09) Seto, 1988. Lithograph of an aurora, George Marston.

Introduction

4. Satellite map of Antarctica, as reproduced in Crossley, Louise *Explore Antarctica* Cambridge, Cambridge University Press, 1995, p 7. Original, National Remote Sensing Centre Ltd, U K.
5. Cover: Huntford, Roland (ed) *The Amundsen Photographs* London, Hodder & Stoughton, 1987. 'Fram anchored outside Amundsen's home, in Bundefjord, an inlet of the Oslo Fjord, early June 1910. [Roald] Amundsen is standing at the end of his estate, on the banks of the fjord, with Pan, a St Bernard, his favourite dog.' p 50, and larger reproduction of the photograph pp 50-51. Lantern slide, hand coloured, made from black and white negative.
6. Cover: Pyne, Stephen J *The Ice: A Journey to Antarctica* London, Arlington Books, 1987.
7. Cover: Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996. Photograph (blue carbon) *Cavern carved by the sea in an ice wall near Commonwealth Bay, Mawson Expedition (1911-13)* Frank Hurley.

8. Cover: Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998. Photograph of the *Endurance* in the ice, Shackleton Expedition (1914-16), Frank Hurley.
9. Cover: Riffenburgh, Beau and Cruwys, Liz *The Photographs of HG Ponting* London, Discovery Gallery, 1998. Photograph (detail) *Ice Reflections* (also reproduced plate 5), Herbert Ponting.

Chapter 1

10. Ptolemy, *A 15th century publication of map by Ptolemy circa 150 AD* as reproduced in Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985, p 68. [Republished as *Antarctica, the extraordinary history of man's conquest of the frozen continent* Sydney, Reader's Digest, 1990] Original 15th century map, National Maritime Museum, Greenwich, England.
11. The World map, showing Japheth (Japhet), Shem (Sem) and Ham (Cam) dispersing the peoples, from the *Nuremburg Chronicle (The Book of Chronicles from the Beginning of the World)* compiled by Dr. Hartmann Schedel, illustrated and engraved by Michael Wohlgemuth, Wilhelm Pleydenwurff and Albrecht Dürer, Nuremburg, printed and published by Anton Koberger, 1493. Mitchell Library, State Library of New South Wales.
12. A page, illustrating the fabulous, imagined beings, from the *Nuremburg Chronicle (The Book of Chronicles from the Beginning of the World)* compiled by Dr. Hartmann Schedel, illustrated and engraved by Michael Wohlgemuth, Wilhelm Pleydenwurff and Albrecht Dürer, Nuremburg, printed and published by Anton Koberger, 1493. Mitchell Library, State Library of New South Wales.
13. Abraham Ortelius, *Typus orbis terrarum* 1570, map of the known world. Plate 1 from Ortelius' *Theatrum Orbis Terrarum* Antwerp, Christopher Plantin, 1579 [Ortelius' atlas was first published in 1570]. Plate 1: 33.6 cm x 49.2 cm within framelines, on sheet. Mitchell Library, State Library of New South Wales
14. Hondius /Jan Jansson *Polus Antarcticus* Amsterdam, 1657, map of the southern regions, a revision by Jan Jansson of an original plate by Hondius (1637), from Jansson's *Grooten Atlas*. Dixson Library, State Library of New South Wales.
15. Henry Roberts *The Resolution* attributed to Cook's second voyage 1772-75, watercolour, 54.0 x 38.1 cm. Mitchell Library, State Library of New South Wales.
16. William Hodges *The Resolution and Adventure, 4 Jan, 1773, taking in ice for water, lat. 61. S* wash drawing, 38 x 54.5 cm. Mitchell Library, State Library of New South Wales.

17. William Hodges *Ice Islands, with the Resolution in the foreground* 1773-4, wash and watercolour, 42.9 x 30.5 cm. Mitchell Library, State Library of New South Wales.
18. William Hodges *Ice Islands* 1773- 4, wash and watercolour 27 x 38 cm. Mitchell Library, State Library of New South Wales.
19. William Hodges *The Island of South Georgia* Jan 1775, pencil and wash, 37.1 x 54.3 cm. Mitchell Library, State Library of New South Wales.
20. George Forster *Southern Fulmar* (*Fulmarus glacialis*) inscribed on the work by Forster as *Procellaria glacialis* (the name of the northern fulmar, which was at first assumed to be the same as the southern bird), as reproduced in Rice, Dr. Tony *Voyages of Discovery: Three centuries of Natural History Exploration* London, Scriptum Editions in association with the Natural History Museum, London, 2000, p 183 (incorrectly titled p 182, where 'above' and 'opposite' have been transposed). Medium: watercolour, gouache and pencil on paper, 33.2 x 47.9 cm. Unsigned but attributed with certainty to Forster. Original in Natural History Museum, London.
21. George Forster *Ice Islands with ice-blink* 1772-3 (possibly March 1773) gouache, 35 x 54.5 cm. Also attributed to Hodges but a more convincing argument for Forster is given in Joppien, Rüdiger and Smith, Bernard *The Art of Captain Cook's Voyages, Volume Two: The Voyage of the Resolution and Adventure 1772-1775* Melbourne, Oxford University Press, 1985, pp 18-19. Mitchell Library, State Library of New South Wales.
22. James Weddell *Sea Leopard of the South Orkneys* (actually a different seal, now named 'Weddell' seal), published engraving from a drawing by James Weddell, after the Weddell voyage, 12.5 x 21.5 cm (page size) from Weddell, James *A Voyage towards the South Pole performed in the years 1822-24* London, Longman, Hurst, et al, 1825, opposite p 22. Dixon Library, State Library of New South Wales.
23. *Sténorhynque aux petits ongles* (leopard seal, with skulls) 1842-51, peint par Werner et Lebreton (sic) gravé par Baron, engraving, 33 x 52 cm (plate size) from Dumont d'Urville, Jules- Sébastien-César, *Voyage au Pôle Sud et dans l'Océanie 1837-1840*, Zoologie - Mammifères, 1 Vol of 23 vols, plate 9, Paris, Gide et Baudry, 1842-1851. Mitchell Library, State Library of New South Wales (X508.9/3).
24. *Rorqual nouveau* (Humpback whale and foetus) 1842-51, peint par Werner, gravé par Mme. Egasse, engraving, 33 x 52 cm (plate size) from Dumont d'Urville, Jules- Sébastien-César *Voyage au Pôle Sud et dans l'Océanie 1837-1840*, Zoologie - Mammifères, 1 Vol of 23 vols, plate 24, Paris, Gide et Baudry, 1842-1853. Mitchell Library, State Library of New South Wales (X508.9/3).
25. *Dasyramph d'Adélie* (Adélie penguin) and *Corfu antipode* (Yellow-eyed penguin) 1842-53, peint par Oudart, d'après Lebreton (sic)

- gravé par A. Duménil, engraving, 33 x 52 cm (plate size), from Dumont d'Urville, Jules- Sébastien-César *Voyage au Pôle Sud et dans l'Océanie 1837-1840*, 1 Vol of 23 vols, Zoologie - Oiseaux, plate 33, Paris, Gide et J Baudry, 1842-1853. Mitchell Library, State Library of New South Wales (X508.9/3).
27. *Lithode antarctique (Lithodes antarctica)* 1842-53, peint et dirigée par Borromée, gravé par Victor, engraving, 33 x 52 cm (plate size) from Dumont d'Urville, Jules- Sébastien-César *Voyage au Pôle Sud et dans l'Océanie 1837-1840*, I Vol of 23 vols, Zoologie - Crustacées, plate 7, Paris, Gide et J Baudry, 1842-1853. Mitchell Library, State Library of New South Wales (X508.9/3).
 26. *Rhodymenia ornata* 1842-53, peint par Alf. Riocreux, gravé par A. Duménil, engraving, 33 x 52 cm (plate size) from Dumont d'Urville, Jules- Sébastien-César *Voyage au Pôle Sud et dans l'Océanie 1837-1840*, Vol 2 in 1, of 23 vols, Botanique - Cryptogamie, plate 11, Paris, Gide et J Baudry, 1842-1853. Mitchell Library, State Library of New South Wales (X508.9/4).
 28. Charles Wilkes *View of the Antarctic Continent* 1838-45, engraving, from a sketch by Charles Wilkes, 11.5 x 18 (image size) in Wilkes, Charles *Narrative of the United States Exploring Expedition 1838-42* Vol II, p 324, London, Wiley and Putnam, 1845. Dixson Library, State Library of New South Wales.
 29. Titian R. Peale, *Procellaria nivea (Gmelin) the Snowy Petrel*, engraving from drawing made on Wilkes expedition 1838-42, published on folio page, 28.5 x 25 cm (image size) in Cassin, John. *United States Exploring Expedition during the years 1838 1839 1840 1841 1842 under the command of Charles Wilkes U.S.N. Atlas: mammalogy and ornithology*, by authority of Congress, Philadelphia; C Sherman & Son, printers, 1858, Vol 8 of 20 vols (plus 4 unpublished, and 10 atlases), *Snowy Petrel* plate 42. See Vol III p 415; for details of information on the *Snowy Petrel* Vol III pub.: Philadelphia, J.B. Lippincott & Co, 1858. Mitchell Library, State Library of New South Wales (X919.8904/1).
 30. Charles Wilkes *Aurora Australis* 1838-45, engraving from a sketch by Charles Wilkes, 9 x 11 cm (image size) in Wilkes, Charles *Narrative of the United States Exploring Expedition 1838-42* Vol II, p 360, London, Wiley and Putnam, 1845. Dixson Library, State Library of New South Wales.
 31. John Edward Davis *Landing on Franklin Island* (caption from Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985, p 113) 1841, watercolour, 19.6 x 26.5 cm. Scott Polar Research Institute, Cambridge, England. (No title recorded by SPRI).
 32. John Edward Davis *Landing and taking possession of Possession Islands January 12 1841*, watercolour, 19.8 x 21.7 cm. Scott Polar Research Institute, Cambridge, England.

33. John Edward Davis *Watering in the pack, 1842*, watercolour, 17.3 x 24cm. Scott Polar Research Institute, Cambridge, England.
34. John Edward Davis *New Year's day 1842. Lat 66° 32' S Long 156° 28' NW Jan 1 1842*, watercolour, 14.9 x 24.8 cm. Scott Polar Research Institute, Cambridge, England.
35. Photograph of Joseph Dalton Hooker, as reproduced in Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985 p 111. Original in Mary Evans Picture Library, England.
36. Joseph Dalton Hooker *Ptilota formosissima* lithograph made from original drawing by Hooker on Voyage 1839-43, 25.7 x 20.7 cm, image (on page 30.5 x 23.0cm), published in Hooker, Joseph Dalton *Flora Antarctica Part I: Botany of Lord Auckland's Group and Campbell's Island, the Antarctic voyage of H.M Discovery ships Erebus and Terror, 1839-1843, under the command of Captain Sir James Clark Ross, London*, Published under the Authority of the Lords Commissioners of the Admiralty, Reeve, Brothers, 1844, plate LXXVII. (The *Botany* has 3 Parts, each with 2 volumes). Mitchell Library, State Library of New South Wales.
37. Joseph Dalton Hooker *Anisotome latifolia* lithograph made from Hooker's drawing executed on voyage 1839-1843, 30.5 x 23.0 cm, published in Hooker, Joseph Dalton *Flora Antarctica Part I: Botany of Lord Auckland's Group and Campbell's Island, the Antarctic voyage of H.M Discovery ships Erebus and Terror, 1839-1843, under the command of Captain Sir James Clark Ross*, Published under the Authority of the Lords Commissioners of the Admiralty, Reeve, Brothers, London, 1844, plate VIII. (The *Botany* has 3 Parts, each with 2 volumes). Mitchell Library, State Library of New South Wales.
38. *Antarctic Ice* by a member of the *Challenger* Expedition, two oval images of icebergs, 1873, photographs (permanent phototype), published in Thomson C W, and Murray, J *Report on the scientific results of the voyage of the Challenger, 1873-1876* London, HMSO, 1882-25 (40 v. in 50) plate XII opposite p 402. Dixson Library, State Library of New South Wales.
39. *Kerguelen Island plains* 1873, photograph by member of *Challenger* expedition, published in Thomson C W, and Murray, J *Report on the scientific results of the voyage of the Challenger, 1873-1876* London, HMSO, 1882-25. (40 v. in 50), plate XVII opposite p 338. Dixson Library, State Library of New South Wales.
40. *Royal penguin, a common bird on Macquarie Island, in 1873* lithograph from voyage, *Challenger* expedition, published in Thomson, C W and Murray, J *Report on the scientific results of the voyage of the Challenger, 1873-1876* Zoology, Vol 2, plate XXIX, London, HMSO, 1882-25. Mitchell Library, State Library of New South Wales.

41. Henry N. Moseley *Rock Hoppers moving through the water like porpoises* 1871-74, pencil and possibly white paint on blue card, 5.1 x 9 cm, Professor Moseley's Albums, Dept. of Zoology, Oxford University, England.
42. Gustave Doré *The ice was here, the ice was there / The ice was all around* 1876 (published in 1878). This image as reproduced in Crossley, Louise *Explore Antarctica* Cambridge, Cambridge University Press, 1995, p 44, from National Gallery of Australia. Wood engraving from an original drawing by Doré, published in Coleridge, Samuel T. *La Chanson du Vieux Marin (The Rime of the Ancient Mariner)* illustrated by Gustave Doré, the Doré Gallery, London, 1876, printed by Crété, Corbeil, France, 1878. Original book in collection of Bibliothèque Nationale, Rue Richelieu, Paris.
43. *Sterechinus antarcticus (Antarctic sea urchin shell)* by a member of the *Belgica* expedition 1897-99, engraving, 6.5 cm on plate 33 x 26.5cm, published in *Expédition Antarctique Belge, Le voyage du S.Y. Belgica, 1897-1899*, Anvers, Imprimerie J.E.Buschmann, 1901. (MLQ 591.9998/1A1 Plate II). Mitchell Library, State Library of New South Wales.
44. Carstens Borchgrevink *The First Landing on Victoria Land* depicting event 24 January 1895, watercolour drawing, published in Borchgrevink, C E 'The First Landing on the Antarctic Continent' *The Century Magazine* Vol. LI, New Series Vol. XXIX, November 1895, to April 1896, pp 432-449, reproduction p 446. Reference Library, State Library of New South Wales.
45. Jan Senbergs *Borchgrevink's Foot* 1987-8, acrylic on linen canvas, 197 x 256 cm. Collection: the artist. Photograph courtesy the artist.
46. Jan Senbergs *Borchgrevink's Kayak Jolly* 1988, acrylic on linen canvas, 151 x 213 cm. Private collection. Photograph courtesy the artist.

Chapter 2

47. Yin and yang symbol reproduced as in Smith, Huston *The Religions of Man* New York, Mentor, with Harper & Brothers, published by the New American Library (first printing 1959) 1961.
48. Cover: Spufford, Francis *I May Be Some Time* London, Faber and Faber, first published in paperback 1997. The photograph depicts the Barne Glacier by Herbert Ponting courtesy of Popperfoto, from the *Terra Nova* expedition 1910-13. The Spufford cover reproduction is printed in reverse compared with the reproduction in Ponting, Herbert G *The Great White South: or with Scott in the Antarctic* London, Duckworth, 1921, reprinted 1950, plate LXIX. It is also the reverse of the Popperfoto catalogue print of the same view of the Barne Glacier in *The Photographs of HG Ponting: Scott's Last Expedition to the Antarctic* catalogue of limited edition prints, Copyright: Popperfoto 1996, London, Discovery Gallery [1997] no.12. In these two publications it is titled *The Home of the Echoes*.

49. Photograph of *HG Ponting - camera artist* as reproduced in catalogue *The Photographs of HG Ponting: Japan, China and India* Copyright 1998, Popperfoto. London, Discovery Gallery (The Traveller's Gallery) [no date of joint publication] inside cover.
50. Herbert Ponting *Scott writing his journal in the Cape Evans hut, 1911* photograph, 12 x 17 cm. Mitchell Library, State Library of New South Wales.
51. *Ponting in his dark room at Cape Evans* Scott expedition 1910-13, photograph, 11.8 x 16.1 cm. Scott Polar Research Institute, Cambridge, England.
52. Joseph Wright of Derby *Experiment on a Bird in the Air Pump* 1768, as reproduced in Turner, Jane (ed) *The Dictionary of Art* Volume 10, London, Macmillan, 1996, p 402, oil on canvas, 183 cm x 244 cm. Original in Tate Gallery, London.
53. Herbert Ponting *Captain Oates with the Ponies* Scott expedition 1910-13, photograph, 11.6 x 16.2, Scott Polar Research Institute, Cambridge, England.
54. Herbert Ponting *The Ponies in the Stable* Scott expedition, 1910-13, photograph, 11.6 x 14.5 cm. Scott Polar Research Institute, Cambridge, England.
55. Herbert Ponting *Spray ridges of ice, Cape Evans, Inaccessible Island in distance* March 8 1911, photograph, 11.8 x 16.1 cm. Scott Polar Research Institute, Cambridge, England.
56. Herbert Ponting, *Ice Cave (1)* (as numbered in Popperfoto catalogue *The Photographs of H G Ponting: Scott's Last Expedition to the Antarctic*) Expedition Scott 1910-13, photograph, 16.4 x 11.2 cm. Scott Polar Research Institute, Cambridge, England.
57. Herbert Ponting, *Ice Cave (2)* (as numbered in Pop catalogue, Popperfoto catalogue *The Photographs of H G Ponting: Scott's Last Expedition to the Antarctic*) Expedition Scott 1910-13, photograph, 16.3 x 11.9 cm. Scott Polar Research Institute, Cambridge, England.
58. Herbert Ponting *Ice Reflections* Scott expedition 1910-13, photograph, 11.4 x 14.7 cm. Scott Polar Research Institute, Cambridge, England.
59. Herbert Ponting *Midwinter Day Dinner, 22 June 1911* (actually photographed on June 6, Scott's birthday) photograph, 11.6 x 16.9 cm. Scott Polar Research Institute, Cambridge, England.
60. Photograph of Edward Wilson by Elliot and Fry photographers, as reproduced in Seaver, George *Edward Wilson of the Antarctic* (first edition 1933) this edition 1963, opposite p 104.
61. Photograph of Wilson's corner on the *Discovery* today, moored at Dundee, Scotland, Lynne Andrews.

62. Edward Wilson *Bad weather sketching box* as reproduced in Cameron, Ian *Antarctica: The Last Continent* Boston, Little, Brown and Company, 1974 (cited by Cameron as illustrated in the manuscript of *The South Polar Times*) p 184, reproduction p 185. Original ms in Scott Polar Research Institute, Cambridge, England.
63. Edward Wilson *Discovery with Parhelia* British National Antarctic Expedition 1901-04, watercolour and ink, 27.5 x 18.5 cm. Scott Polar Research Institute, Cambridge, England.
64. Edward Wilson *Auroral corona with two figures* 1901-04, watercolour, 31 x 21 cm. Scott Polar Research Institute, Cambridge, England.
65. Edward Wilson *Three men in a pyramid tent* (no.1396) 1901-04, pencil drawing, 19.5 x 16 cm. Scott Polar Research Institute, Cambridge, England.
66. Edward Wilson *Mt Christmas* section of a panorama 1901-04, drawing, as reproduced in Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996, p 117. Original publication in Royal Society, Mitchell Library, State Library of New South Wales.
67. Edward Wilson *Mt Erebus* section of a panorama 1901-04, drawing, 1901-04, as reproduced in Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996, p 117. Original publication in Royal Society, Mitchell Library, State Library of New South Wales.
68. Photograph of Roald Amundsen by Odd F. Lindberg, as reproduced in Cameron, Ian *Antarctica: The Last Continent* Boston, Little, Brown and Company, 1974, p 163. Original in Roald Amundsen's Museum, Borge, Norway.
69. *Trying on patent goggles* Amundsen expedition 1910-12, photograph by a member of the Amundsen party, as reproduced in Amundsen, Roald *The South Pole: an account of the Norwegian Antarctic Expedition in the Fram 1910-12*. Translated from the Norwegian by A.G. Chater, London, John Murray 1912, Volume I (of 2 volumes) opposite p 368.
70. *The wintering party are trying on their personalized snow goggles* Amundsen expedition 1910-12, photograph by a member of the Amundsen party, published in book from hand coloured lantern slide, (usual size of lantern slide 3 ¼ x 3 ¼ inches). As reproduced in Huntford, Roland (ed) *The Amundsen Photographs* London, Hodder & Stoughton, 1987, pp 104-105.
71. Portrait of Frank Hurley as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* Bloomsbury, London, 1998, p 65. Original at Scott Polar Research Institute, Cambridge, England.

72. Frank Hurley *The efforts of Whetter and Close to get ice for domestic use from the glacier adjacent to the Hut, during a blizzard at Cape Denison winter quarters c 1912*, photograph, 36 x 44.5 cm. This image in the Mitchell Library is untitled and the caption above is found in Boddington, Jennie *Antarctic Photographs: 1910 - 1916 Herbert Ponting & Frank Hurley* Macmillan, South Melbourne, 1979, p 95. Collection; Mitchell Library, State Library of New South Wales PXD 679 no. 30. The image is incorrectly printed in reverse on the cover and in the book: Mawson, Sir Douglas *The Home of the Blizzard: The Story of the Australasian Antarctic Expedition, 1911-1914*. Facsimile edition of the text of the abridged popular edition, Kent Town SA, Wakefield Press, 1996.
73. (a) Frank Hurley *The interior of an ice cavern. Whetter standing near the mouth of the cave* Mawson Expedition 1911-13, photograph from whole plate glass negative. Mawson Antarctic Collection, University of Adelaide. (b) Frank Hurley *Cavern carved by the sea in an ice wall near Commonwealth bay* as reproduced in Martin, Stephen *A History of Antarctica* State Library of New South Wales Press, Sydney, 1996.
74. Frank Hurley, *An ice mushroom in the Mackellar Islets, December 1913* photograph from half plate negative. Mawson Antarctic Collection, University of Adelaide.
75. Frank Hurley *The furrowed frozen surface of Anenometer Lake, Cape Denison* Mawson Expedition 1911-13, photograph from whole plate glass negative. Mawson Antarctic Collection, University of Adelaide.
76. A National Geographic map (art by Kubinyi) showing route of the *Endurance* 1914-16, as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998, opposite p 1.
77. Frank Hurley *Washing the floor* Shackleton's *Endurance* voyage 1914-16, photograph, as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998, p 17. Original in Royal Geographical Society, London.
78. Gustave Caillebotte *Planing the Floor [Les raboteurs]* 1875, oil on canvas, 102 x 146.5 cm, as reproduced in: *The Musée d'Orsay: Beaux Arts Magazine* Great Museums Series, 1997, p 58. Original in Musée d'Orsay, Paris.
79. Frank Hurley *Panorama of South Georgia Island, with Endurance in Harbour* 1914-17, photograph, as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998, p 20. This image is titled *South Georgia 2* cat. no. 32 and forms a panorama with *South Georgia 1* cat. no. 31 in catalogue: Hurley, Frank *The Hurley Collection - Antarctica: Photographs by Frank Hurley of the British Trans-Antarctic Expedition of 1914-17 in HMS Endurance commanded by Sir Ernest Shackleton* London, the Royal Geographical Society, Atlas Limited

Editions, n.d. (from copy at British Antarctic Survey, Cambridge, England). Original in collection of Royal Geographical Society, London.

80. Frank Hurley *South Georgia Island* 1914-17 (left image of panorama) photograph, 15.6 x cm x 20.5 cm. Scott Polar Research Institute, Cambridge, England (P98/36/1/56).
81. Frank Hurley *South Georgia Island* 1914-17 (right image of panorama) photograph, 15.5 x 20.5 cm. Scott Polar Research Institute, Cambridge, England (P98/36/1/57).
82. Frank Hurley *The End* as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998. *The Endurance crushed in mid-sea by the pressure ice* is title of the same photograph, 20 x 14.7 cm. Mitchell Library, State Library of New South Wales.
83. Frank Hurley *The Departure of the James Caird from Elephant Island* 1916, photograph, as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998 p 203. (The *James Caird* was deleted from the negative and reprinted as *The Rescue*). Original in collection of Royal Geographical Society, London.
84. Frank Hurley *The Rescue* 1916, as reproduced in Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998, epigraph. (This is printed from the altered negative of *The Departure of the James Caird from Elephant Island*). Original in collection of Royal Geographical Society, London.
85. Charles T Harrison *Mt Davis from the North* Dec 19 1912, pastel drawing on sketchbook page, 34 x 22 cm (page size), made on the Mawson expedition 1911-13. Mitchell Library, State Library of New South Wales.
86. Frank Hurley, portrait of *George E. Marston* Shackleton Expedition 1914-16, 12.7 x 9.6cm. Scott Polar Research Institute, Cambridge, England.
87. George Marston *Moon Halo (Mt. Erebus behind) and vertical beam* June 12 1908-09, watercolour drawing, 11.7 x 14.23 cm. Scott Polar Research Institute, Cambridge, England.
88. George Marston *The coast of Elephant Island (evening)* 1916, watercolour and pencil on paper, 27.5 x 38 cm. Scott Polar Research Institute, Cambridge, England.
89. George Marston *At the Edge of the Crater* 1908-09, lithograph, 13.4 x 10 cm, as reproduced in facsimile book, published as illustration for *The Ascent of Mount Erebus* by T.W. Edgeworth David's 'The Ascent of Mount Erebus', Shackleton, E H. *Aurora Australis* Facsimile edition Auckland (Originally published by Shackleton at Cape Royds 1908-09) Seto Publishing, 1988 (no pagination).

Original and facsimile editions in Mitchell and Dixson Libraries,
State Library of New South Wales.

90. George Marston *Executing evolutions in mid air* 1908-09, etching, 10 x 14.8 cm, as reproduced in facsimile book, published as illustration for Douglas Mawson's 'Bathybia', Shackleton, E H *Aurora Australis* Facsimile edition Auckland (Originally published by Shackleton at Cape Royds 1908-09) Seto Publishing, 1988 (no pagination). Original and facsimile editions in Mitchell and Dixson Libraries, State Library of New South Wales.

Chapter 3

91. Edward Seago *Near Base 'O', Grahamland, Antarctica (Antarctic Black)* c 1957, oil, 45 x 60 cm, as reproduced in Ranson, Ron *Edward Seago: the vintage years* Newton Abbot, David & Charles, 1992, p 12. Original in collection HRH The Duke of Edinburgh.
92. Edward Seago, John Biscoe *in pack ice* c 1957, oil, 45 x 60 cm, as reproduced in Ranson, Ron. *Edward Seago: the vintage years* Newton Abbot, David & Charles, 1992, p 19. Original in collection of HRH The Duke of Edinburgh.
93. David Smith *The sea freezing* 1975-76 or 1979-80, watercolour, as reproduced in Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990, p 115 (top).
94. David Smith *Sun, storm clouds and icebergs*, 1975-76 or 1979-80, watercolour, as reproduced in Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990, p 71.
95. David Smith *Interior of ice cave* 1975-76 or 1979-80, oil, as reproduced in Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990, p 175.
96. David Smith *Grytviken whaling station* 1975-76 or 1979-80, oil, as reproduced in Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990, p 203.
97. David Smith *Ice-floes, Weddell Sea* 1975-76 or 1979-80, oil, as reproduced in Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990, p 6.
98. Sidney Nolan *Glacier* 1964, oil on board, 122 x 122 cm. Collection the Estate of Sir Sidney Nolan [information from catalogue: Agnew's *Nolan's Nolans: A Reputation Reassessed. An exhibition of paintings from the estate of Sir Sidney Nolan* Thos. Agnew and Sons Ltd., London (11 June - 25 July, 1997)]. The image is reproduced from Crossley Louise *Explore Antarctica* Cambridge, Cambridge

University Press, 1995, p 45, where it is captioned *Sidney Nolan depicts the grandeur of the Antarctic landscape*.

99. Sidney Nolan *Antarctic Mountains* 29 August 1964, oil on hardboard, 122 x 122 cm [information from catalogue: *Sidney Nolan: Antarctic Series* Nolan Gallery, Lanyon, ACT, published for the Department of Territories by the Australian Government Publishing Service, Canberra (4 June - 7 September 1986) 1986]. The image is reproduced from 'Sir Sidney Nolan Antarctic Series'. Photo Essay. *Ascent* Number 11 December 1986, p 17, where it is captioned 'Antarctic Mountains Nolan 29 August 1964'.
100. Sidney Nolan *Iceberg Alley* [as titled on Australia Post, stamps. Issue date: 14 June 1989] 10 Sept 1964, oil on hardboard, 122 x 122 cm. In 1986 Sir Sidney Nolan's private collection. [The information and reproduced image are from catalogue *Sidney Nolan: Antarctic Series* Nolan Gallery, Lanyon, ACT, Canberra, published for the Department of Territories by the Australian Government Publishing Service (4 June - 7 September 1986) 1986. The image here, catalogue no. 4 is untitled but captioned 'Nolan 10 Sept, 1964'].
101. Sidney Nolan *Explorer* 1964-65, oil on hardboard, 122 x 122 cm, as reproduced in catalogue: *Sidney Nolan: recent work* Marlborough New London Gallery, London, Marlborough Fine Art Ltd., May 1965, cat. no. 18, p 13, illustrated in black and white.
102. Sidney Nolan *Explorer* 18 Sept 1964, oil on hardboard 122 x 122 cm, as reproduced in catalogue *Sidney Nolan: Antarctic Series* Nolan Gallery, Lanyon, ACT, Canberra, published for the Department of Territories by the Australian Government Publishing Service (4 June - 7 September 1986) 1986, cat.no. 5. In 1986 Sir Sidney Nolan's private collection.
103. Sidney Nolan *Antarctic Explorer* (also titled *Explorer and Pony*) 10 Sept 1964, oil on hardboard, 122 x 122 cm, as reproduced in Lynn, Elwyn and Nolan, *Sidney Nolan - Australia* Sydney, Bay Books, 1979, p 136. Original in Art Gallery of New South Wales.
104. Sidney Nolan *Camp* 9 Sept 1964, oil on hardboard, 122 x 122 cm, as reproduced in catalogue: *Sidney Nolan: Antarctic Series* Nolan Gallery Lanyon, ACT, Canberra, Published for the Department of Territories by the Australian Government Publishing Service (4 June - 7 September 1986) 1986, cat. no. 15. In 1986 Sir Sidney Nolan's private collection.
105. Photograph of George Davis on Black Pyramid Rock by David Paul Davis, as reproduced in catalogue: *George Davis: Tasmania's Islands* Tasmanian Arts Advisory board and Tasmanian Museum and Art Gallery, Hobart (27 September-15 October 1978), 1978.
106. George Davis *The sound floats away - memorial to Roger Barker, Macquarie Island expeditioner* 1981, oil on canvas, 165 x 182.4 cm. Collection: Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

107. George Davis *Royal Penguin skull, Eudyptes chrysolophus schlegeli* Macquarie Island series, 1978, pencil on paper, 36.5 x 27 cm. Image from a reproduction donated by the artist (same size as original in the collection of the artist.)
108. George Davis *North Colony, Albatross Island* 1981, pencil, 35.6 x 43.3 cm, as reproduced in: Kolenberg, Hendrik. 'Three painters in Tasmania - George Davis, David Chapman and Anton Holzner' *Art and Australia* 22: 4, 1985, p 513, and detail p 514. Original: collection of the artist.
109. George Davis *North Colony, Albatross Island* detail, Kolenberg [1985] p 514.
110. George Davis *Preening pair* 1988, soft ground etching, 15 x 23.5 cm (sheet) courtesy Fine Art Collection, University of Tasmania.
111. Photograph of John Caldwell and King penguins on Heard Island, as reproduced in catalogue: Boyer. Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988.
112. John Caldwell *Big Ben, Heard Island* 1987, mixed media: pencil, oil and water-based paint, 64.5 x 98 cm (sight). Photograph courtesy the artist. Private collection.
113. John Caldwell *Heard Island headland* 1988, mixed media: pencil, oil and water-based paint on cardboard, 100 x 150 cm. Photograph courtesy the artist. Collection: Tasmanian Museum and Art Gallery.
114. John Caldwell *Breid Basin, Vestfold Hills* 1988, mixed media: pencil, oil and water-based paint on cardboard, 99.5 x 150 cm, as reproduced in Boyer. Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p 18. Collection: the artist.
115. John Caldwell *Bea Maddock, Antarctic voyage* 1987, carbon pencil, oil and water-based paint on hardboard, 176 x 122 cm (sight) as reproduced in Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p 7. Collection: the artist.
116. Bea Maddock, assisted by Richard Butler *We live in the meanings we are able to discern* 1987, pigment wash and encaustic on canvas and cibachrome photographs within the wooden framework, 115.2 x 527.1 cm, 7 panels. Collection Australian National Gallery, Canberra (ANZ Bank bicentennial commission, 1987). Image courtesy ANG and the artist.
117. Bea Maddock *We live in the meanings we are able to discern* detail, as reproduced in Butler, Roger; Kirker, Anne; Maddock, Bea *Being and Nothingness: Bea Maddock* Queensland Art Gallery, Brisbane and the Australian National Gallery, Canberra, 1992, p 104.

118. Bea Maddock *To the Ice* 1991, artist's book of one hundred and twenty three pages, cibachrome photograph, relief etching, intaglio, letterpress on paper, 20 x 29 x 8.5 cm, edition of five, as reproduced in Kidd, Courtney 'The Unframed Eye: Perspectives on Antarctica' *Art and Australia* 33: 4, Winter 1996, p 496. Collection: the artist.
119. John Caldwell *Jan Senbergs at Mawson* 1987, mixed media: carbon pencil, oil and water-based paint on hardboard, 176 x 136.5 (sight) as reproduced in Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p 14. Collection: the artist.
120. Jan Senbergs, *Icebird - lifeboat* note book sketch, pencil, 14.5 x 22.5 cm, as reproduced in *Jan Senbergs: Voyage Six - Antarctica* Powell Street Gallery, Melbourne (12 April - 29 April 1988) p 38. Original in collection of the artist.
121. Jan Senbergs *Mawson Heights from the Old Quarter* note book sketch, 1987, conté on paper, 27 x 36.5 cm, as reproduced in *Jan Senbergs: Voyage Six - Antarctica* Powell Street Gallery, Melbourne (12 April - 29 April 1988) p 38. Original in collection of the artist.
122. Jan Senbergs *Admiralty Hut, Heard Island* (one of a portfolio of eight lithographs titled *Voyage Six Antarctica*, edition 3/25) 1987, 80.5 x 120.8 (paper) 57 x 90.5 (image) as reproduced in Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p 16 (top). Original in collection of Tasmanian Museum and Art Gallery, Hobart.
123. Jan Senbergs *The Voyage* (one of a portfolio of eight lithographs titled: *Voyage Six Antarctica* edition 3/25) 1987, 80.5 x 120.8 (paper) 61 x 90 cm (image) as reproduced in Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988, p 17 (top). Original in collection of Tasmanian Museum and Art Gallery, Hobart.
124. Jan Senbergs, *Voyage II* 1987, acrylic on canvas, 151 x 183 cm. Private collection. Photograph courtesy the artist.
125. Jan Senbergs *Heard Island Icon (Admiralty Hut)* 1987, acrylic on canvas, 224 x 335 cm. Collection: Tasmanian Museum and Art Gallery, Hobart (ANZ Bank bicentennial commission). Photograph courtesy the artist.
126. Jan Senbergs, *Mawson* 1987, acrylic on linen canvas, 213 x 289 cm. Private collection. Photograph courtesy the artist.
127. Jan Senbergs *Bea Maddock Being Lifted on to the Icebird*, 1987, acrylic on linen canvas, 197 x 274 cm. Art Gallery of Western Australia. Photograph courtesy the artist.
128. Jan Senbergs *Borchgrevink's Foot* 1987-8, acrylic on linen canvas, 197 x 256 cm. Collection: the artist. Photograph courtesy the artist.

129. Jan Senbergs *Borchgrevink's Kayak Jolly* 1988, acrylic on linen canvas, 151 x 213 cm. Private collection. Photograph courtesy the artist.
130. Christian Clare Robertson *Rafting Sea Ice* 1990, oil on Belgian linen, 229 x 153 cm. Collection: the artist. Photograph courtesy Australia Post.
131. Christian Clare Robertson *Shadow on the Plateau* 1990, oil on Belgian linen, 229 x 137 cm, Collection: the artist. Photograph courtesy Australia Post and the artist.
132. Christian Clare Robertson *Twelve Lake* 1990, oil on Belgian linen, 229 x 153 cm. Collection: the artist. Photograph courtesy Australia Post and the artist.
133. Christian Clare Robertson *Ice Cave* 1990, oil on Belgian linen, 183 x 229 cm. Collection: the artist. Photograph courtesy Australia Post and the artist.
135. David Stephenson *Larsemann Hills, Antarctica* 1991, gelatin silver print, 2 images each 71 x 86 cm. Photograph courtesy of the artist. Collection: National Gallery Of Australia.
134. David Stephenson *Framnes Mountains, Antarctica* 1991, 2 images each 65 x 96 cm, gelatin silver print, 65 x 96 cm. Photograph courtesy the artist. Collection: National Gallery Of Australia.
136. David Stephenson *Ice Pattern in Prydz Bay, Antarctica* 1991, gelatin silver print, 65 x 96 cm. Photograph courtesy the artist. Private collection.
137. David Stephenson *Plateau near Davis Station, Antarctica* 1991, gelatin silver photograph, 65 x 96 cm. Photograph courtesy the artist. Private collection.
138. David Stephenson, Untitled, one of ten images from the series *The Ice* 1992, chromogenic colour photographs on aluminium panels in painted timber and acrylic frames, 100 x 150 cm. Photograph courtesy the artist. Collection: National Gallery Of Australia
139. David Stephenson, Untitled, one of ten images from the series *The Ice* 1992, chromogenic colour photographs on aluminium panels in painted timber and acrylic frames, 100 x 150 cm. Photograph courtesy the artist. Collection: National Gallery Of Australia
140. David Stephenson, Untitled, one of ten images from the series *The Ice* 1992, chromogenic colour photographs on aluminium panels in painted timber and acrylic frames, 100 x 150 cm. Photograph courtesy the artist. Collection: National Gallery Of Australia
141. Caroline Durré *The muse of geography takes certain measurements* 1995, oil on linen, 41 x 51 cm. Photograph courtesy the artist. Private collection

142. Caroline Durré *The muse of navigation discovers certain facts* 1995, oil on linen, 41 x 51cm. Photograph courtesy the artist. Collection: Artbank.
143. Caroline Durré, *Allegory of Exploration* 1997, oil on linen, 44 x 61 cm. Photograph courtesy the artist. Private collection.
144. Caroline Durré *The muse of hydrography points out certain information* 1995, oil on linen, 41 x 51 cm. Photograph courtesy the artist. Collection: Artbank.
145. Caroline Durré *Allegory of Microbiology* 1997, oil on linen, 44 x 61cm.. Photograph courtesy the artist. Private collection.
146. Jörg Schmeisser *Seascape* 1998, pencil on white paper in sketchbook, p 44, 2 pages, each 27.5 x 21 cm. Reproduced by permission of the artist. Collection: the artist.
147. Jörg Schmeisser *Drawing of an Adélie penguin standing* 1998, pencil on white paper in sketchbook, p 119, 27.5 x 21 cm (page size). Reproduced by permission of the artist. Collection: the artist.
148. Jörg Schmeisser *Drawing of an Adélie penguin preening* 1998, pencil on white paper in sketchbook, p 115, 27.5 x 21 cm (page size). Reproduced by permission of the artist. Collection: the artist.
149. Jörg Schmeisser *Drawing of a Weddell seal* Inscribed ll 'just before leaving Mawson 10. 2. '98, pencil on white paper, 45.8 x 61cm. Reproduced by permission of the artist. Collection: the artist.
150. Jörg Schmeisser *Icebergs* 2001, watercolour on paper, 56.5 x 76cm. Reproduced by permission of the artist. Collection: the artist.

Since re-titled *Landfall* (lower half)
151. Jörg Schmeisser *Iceberg detail* 2001, watercolour, gouache and pastel on paper, 76.2 x 56.5 cm (one of four sheets of equal size). Reproduced by permission of the artist. Collection: the artist.

Conclusion

152. *Scott Polar Research Institute, Cambridge, England*, Lynne Andrews.
153. *Australian Antarctic Division, Kingston, Tasmania with sculpture of seal and penguins by Stephen Walker*, Lynne Andrews.
154. *Tasmanian Museum and Art Gallery old entrance, Argyle St. Hobart*, Lynne Andrews.

Bibliography

Books

Adams, Brian *Sidney Nolan: Such is Life* Melbourne, Hutchinson of Australia, 1987.

Alexander, Caroline *The Endurance: Shackleton's Legendary Antarctic Expedition* London, Bloomsbury, 1998.

Alpers, Svetlana *The Art of Describing: Dutch Art in the Seventeenth Century* London, Penguin Books, 1989.

Amundsen, Roald *The South Pole: an account of the Norwegian Antarctic Expedition in the Fram 1910-12*. Translated from the Norwegian by A.G. Chater, London, John Murray 1912. Vol I (of 2 vols).

Backhouse, Sue *Tasmanian Artists of the Twentieth Century: painters, sculptors, printmakers and photographers 1900-1985* Hobart, Pandani Press, 1988.

Barnes, Rachel et al (contributors and consultants) *The Twentieth Century Art Book* London, Phaidon (first published in 1996) paperback 2001.

Barthes, Roland (translated by Richard Howard) *Camera Lucida: Reflections on Photography* New York, Hill and Wang, sixteenth printing, 1994 (first edition published in French as *La Chambre Claire* 1980) Canada, Harper Collins, 1994.

Boddington, Jennie *Antarctic Photographs 1910 - 1916: Herbert Ponting & Frank Hurley* Macmillan, South Melbourne, 1979.

Bowden, Tim *Antarctica and Back in Sixty Days* Sydney, Australian Broadcasting Corporation, 1991.

Bowden, Tim (Introduction) *Antarctic Eyewitness: Two Classic Tales From the Icy South* Charles F Laseron's *South With Mawson* and Frank Hurley's *Shackleton's Argonauts* Sydney, Angus & Robertson an Imprint of Harper Collins, 1999.

Burchell, S C and editors of *Time-Life Books Age of Progress Series: Great Ages of Man* Nederland, Time-Life International (Nederland) N V, 1967.

Burns, Robin *Just tell Them I Survived!: Women in Antarctica* Allen & Unwin, Crow's Nest, NSW, 2001.

Cameron, Ian *Antarctica: The Last Continent* Boston, Little, Brown and Company, 1974.

- Campbell, David G *The Crystal Desert: summers in Antarctica* Boston, Houghton Mifflin, 1992.
- Cassin, John *United States Exploring Expedition during the years 1838, 1839, 1840, 1841, 1842, under the command of Charles Wilkes U S N. Atlas: mammalogy and ornithology* by authority of Congress, Philadelphia; C Sherman & Son, printers, 20 vols (plus 4 unpublished, and 10 atlases) Philadelphia, J B Lippincott & Co, 1858.
- Cato, Jack *The Story of the Camera in Australia* Melbourne, Georgian House, 1955.
- Chanin, Eileen (ed) *Contemporary Australian Painting* Roseville NSW, Craftsman House, 1990.
- Cherry-Garrard, Apsley *The Worst Journey in the World: Antarctic 1910-13* London, Picador (first published by Penguin 1922) 1994.
- Chester, Jonathan *Going to Extremes: Project Blizzard and Australia's Heritage* Sydney, Doubleday, 1986.
- Clark, Kenneth, MacInnes, Colin and Robertson, Bryan *Sidney Nolan* London, Thames and Hudson, 1961.
- Clarke, Linda and Wishart, Elspeth *66° South: Tales From an Antarctic Station* Launceston, Queen Victoria Museum and Art Gallery, 1993.
- Coleridge, Ernest Hartley (ed) *The Poems of Samuel Taylor Coleridge* London, Oxford University Press (first published in 1912) 1960.
- Coleridge, Mary E *Holman Hunt: 1827-1910* London, T C and E C Jack, n.d.
- Colless, Edward *The Error of My Ways: Selected Writing 1981-1994* Brisbane, Brisbane Institute of Modern Art, 1995. 'Nowhere: David Stephenson', pp 181-186.
- Commonwealth of Australia *The Antarctic Treaty System* Canberra, ACT, Australian Government Publishing Service, 1993.
- Cook, Christopher (ed) *Pear's Cyclopaedia* 1979-80, London, Pelham Books, 88th edition, 1979.
- Cox, Robert and 'One of the Wonder Spots of the World...': *Macquarie Island Nature Reserve* Hobart, Parks and Wildlife Service Tasmania, Department of Environment and Land Management, 1993.
- Crossley Louise *Explore Antarctica* Cambridge, Cambridge University Press, 1995.
- De Groen, Geoffrey *Conversations with Australian Artists* Melbourne, Quartet Books, 1978.

Diderot et Le Rond d'Alembert, Jean *L'Encyclopédie, au Dictionnaire, raisonné des sciences et des arts et des métiers, par une société de gens de lettres* 17 vols, Paris, 1751-65. [edited by Diderot et Jean Le Rond d'Alembert 1717-83].

Diski, Jenny *Skating to Antarctica* London, Granta Publications, 1998.

Dombrovskis, Peter, Flanagan, Richard and Kirkpatrick, Jamie *On the Mountain* Hobart, West Wind Press, 1996.

Dumont d'Urville, Jules-Sébastien-César *Voyage au Pôle Sud et dans l'Océanie 1837-40*, 32 vols (23 vols plus atlas) Botanique (1842-1853) Zoologie (1842-1853) Paris, Gide et J. Baudry, 1842-1855.

Expédition Antarctique Belge: le voyage du S Y Belgica 1897-1899 Anvers, J E Buschmann, 1901 (incomplete, rebound and titled on cover by the library cataloguer, Mitchell Library, State Library of New South Wales, Q591 9998/1A1 v.1).

Fernie, Eric (selection and commentary) *Art History and its Methods: a critical anthology* London, Phaidon, 1996.

Fiennes, Ranulph *Mind Over Matter: The Epic Crossing of the Antarctic Continent* London, Mandarin Paperbacks, 1994.

Fogg, Professor G E and Smith, David *The Explorations of Antarctica: The Last Unspoiled Continent* London, Cassell, 1990.

Fothergill, Alastair *Life in the Freezer: A Natural History of the Antarctic* London, BBC Books, 1993.

Gay, Peter and eds of *Time-Life Books Age of Enlightenment Series: Great Ages of Man* Nederland, Time-Life International, 1966.

Gemmell, Nikki *Shiver* Sydney, Vintage, Random House, 1997.

Germaine, Max *A Dictionary of Women Artists of Australia* Roseville East, NSW, Craftsman House, 1991.

Goodman, J *Edward Seago: the other side of the canvas* London, Collins, 1978.

Gombrich, E H *The Uses of Images: Studies in the Social Function of Art and Visual Communication* London, Phaidon (first published in volume form, 1999) first paperback edition, 2000.

Great Britain, Challenger Office *Report on the scientific results of the voyage of HMS Challenger during the years 1873-76 under the command of Captain George S Nares, R. N, F R N, and late Captain Frank Tourle Thomson, R N*, prepared under the superintendence of Sir C. Wyville Thomson and now of John Murray. London, H M S O, 1880-95, Edinburgh, Neill and Company. Vol 2 (40 v. in 50). See also edition Thomson, Sir C W & Murray, J [1885/1965).

Greet, Pene and Price, Gina *Frost Bytes* Sydney, Doubleday, 1995.

Harrison, Charles and Wood, Paul. (eds) *Art in Theory: 1900-1990: An Anthology of Changing Ideas* Oxford, Blackwell Publishers, 1992.

Harvey, Sir Paul and Heseltine, J E (eds) *The Oxford Companion to French Literature* London, Oxford at the Clarendon Press, 1969.

Hawcroft, F *Edward Seago: a review of the years 1953-64* London, Collins, 1965.

Higham, Tim (ed) *New Zealand's Subantarctic Islands: A Guide Book* Wellington N.Z., Department of Conservation, 1991.

Hince, Bernadette *The Antarctic Dictionary: A Complete Guide to Antarctic English* Collingwood, Australia, CSIRO Publishing and Museum of Victoria, 2000.

Høeg, Peter, translated from the Danish by David, F *Miss Smilla's Feeling for Snow* London (first published in Copenhagen, 1992) first published in Great Britain by Harvill, an imprint of Harper Collins, 1993.

Honour, Hugh & Fleming, John *A World History of Art* London Laurence King (first published in Great Britain in 1984) Third edition, 1991.

Hooker, Joseph Dalton *Flora Antarctica Part I: The Botany of Lord Auckland's Group and Campbell's Island, the Antarctic voyage of H.M. Discovery ships Erebus and Terror, 1839-1843, under the command of Captain Sir James Clark Ross* London, Published under the Authority of the Lords Commissioners of the Admiralty, Reeve, Brothers, 1844. *The Botany...* 3 Parts, each with 2 volumes.

Hughes, Robert *The Shock of the New: Art and the Century of Change* London, British Broadcasting Corporation, 1980.

Hunter, Margaret *The Story of Discovery*, Derby, Pilgrim Press, 1996.

Huntford, Roland *Scott & Amundsen* London, Weidenfeld (first published 1980) first published in Weidenfeld paperback, 1993.

Huntford, Roland (ed) *The Amundsen Photographs* London, Hodder & Stoughton, 1987.

Janson, H W (Revised and expanded by Anthony F. Janson) *A History of Art* London, Thames and Hudson, Fourth edition, 1991.

Joppien, Rüdiger and Smith, Bernard *The Art of Captain Cook's Voyages, Volume Two: The Voyages of the Resolution and Adventure 1772-1775* Melbourne, Oxford University in association with the Australian Academy of Humanities, 1985.

Kemal, Salim and Gaskell, Ivan (eds) *Landscape, Natural Beauty and the Arts* Cambridge, Cambridge University Press, 1993.

Kerr, Joan (ed) *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870* Melbourne, Oxford University press, 1992.

Koener, Joseph Leo Caspar *David Friedrich and the Subject of Landscape* New Haven, Yale University Press, 1990.

Lansing, Alfred, *Endurance: Shackleton's incredible voyage* London, hodder and Stoughton, 1959.

Law, Phillip and Béchervaise, John *ANARE: Australia's Antarctic Outposts* Melbourne, Oxford University Press, 1957.

Lied, Commander Nils Oscar: *The True Story of a Husky* Balmain, NSW, Kerr Publishing, 1992.

Linklater, E *The Voyage of the Challenger* London, John Murray, 1972.

Lopez, Barry *Arctic Dreams: Imagination and Desire in a Northern Landscape* Toronto, Bantam Books, 1989.

Lucas, Mike *Antarctica* London, New Holland, 1996.

Lynn, Elwyn *Sidney Nolan: myth and imagery* London, Macmillan, 1967.

Lynn, Elwyn and Nolan, Sidney *Sidney Nolan - Australia* Sydney, Bay Books, 1979.

Maidment, B E *Reading Popular Prints 1790-1870* Manchester, Manchester University Press, 1996.

Mari, Bartomeu and Schaeffer, Jean-Marie *Think Art: Theory and Practice in the Art of Today* Symposium under the direction of Jean-Marie Schaeffer, Rotterdam, Witte de With, 1998.

Martin, Stephen *A History of Antarctica* Sydney, State Library of New South Wales Press, 1996.

Matthiessen, Peter *The Snow Leopard* London, Picador, Pan Books and Chatto & Windus, 1980.

Mawson, Sir Douglas, D Sc, B E *The Home of the Blizzard: Being the story of the Australasian Antarctic Expedition, 1911-1914* illustrated in colour and black and white, also with maps, 2 vols, London, William Heineman, 1915.

Mawson, Sir Douglas *The Home of the Blizzard: The Story of the Australasian Antarctic Expedition, 1911-1914* Facsimile edition of the text of the abridged popular edition, Kent Town SA, Wakefield Press, 1996.

Mc Grath, Sandra and Olsen, John *The Artist & the Desert* Sydney, Bay books, 1981.

Mc Gregor, Alasdair *Mawson's Huts: An Antarctic Expedition Journal* Marrickville, NSW, Hale & Iremonger, 1998.

Mc Intyre, Arthur *Australian Contemporary Drawing: resurgence and definition* Brisbane, Boolarong, 1988.

McIntyre, Don with Meredith, Peter *Two Below Zero: a year alone in Antarctica: Don and Margie McIntyre* Terrey Hills, Australian Geographic, 1996.

Millar, David P *From Snowdrift to Shellfire: Capt. James Francis (Frank) Hurley 1885-1962* Sydney, David Ell Press, 1984.

Monteath, Colin *Antarctica: Beyond the Southern Ocean* Sydney, Harper Collins, 1996.

Moore, Bruce (editor at the Australian National Dictionary Centre) *The Australian Oxford Dictionary* South Melbourne, Oxford University Press, 1999.

Murray, Peter and Linda *A Dictionary of Art and Artists*, Middlesex, Penguin Books, Third edition, 1972.

Murray-Smith, Stephen *Sitting on Penguins: People and Politics in Australian Antarctica* Sydney, Century Hutchinson Australia, 1988.

Naveen, Ron, Monteath, Colin Jones, Mark and De Roy, Tui. *Wild Ice: Antarctic Journeys* Smithsonian Institution, 1990.

Neilson, David *South West Tasmania: a Land of the Wild* Adelaide, Rigby, 1975.

Nolan, Sidney *Sidney Nolan: Paradise Garden* London, R Alistair McAlpine, 1971.

Ortelius, Abraham *Theatrum Orbis Terrarum* Antwerp, Christopher Plantin, 1579 [Ortelius' atlas was first published in 1570].

Owens, Craig (Edited by Bryson, Scott, et al) *Beyond Recognition: Representation, Power, and Culture* Berkeley, University of California Press, 1992.

Ponting, Herbert G *The Great White South: or with Scott in the Antarctic* London, Duckworth, 1921 (reprinted 1950).

Pyne, Stephen J *The Ice: A Journey to Antarctica* London, Arlington Books, 1987.

Ranson, Ron *Edward Seago: the vintage years* Newton Abbot, David & Charles, 1992.

Read, Herbert (ed) (Revised edition: Stangos, Nikos) *The Thames and Hudson Dictionary of Art and Artists* London, Thames and Hudson, 1985.

Reader's Digest *Antarctica: Great Stories from the Frozen Continent* Sydney, Reader's Digest Services, 1985 [Republished as *Antarctica, the extraordinary history of man's conquest of the frozen continent* Sydney, Reader's Digest, 1990].

Reader's Digest *Complete Book of Australian Birds* Sydney, Reader's Digest Services, Sydney, 1976.

Reid, James W *Edward Seago: the landscape art* London, Sotheby's, 1991.

Reilly, Matthew *Ice Station* Sydney, Pan Macmillan, 1999.

Rice, Dr. Tony *Voyages of Discovery: Three centuries of Natural History Exploration* London, Scriptum Editions in association with the Natural History Museum, London, 2000.

Riffenburgh, Beau and Cruwys, Liz *The Photographs of HG Ponting* London, Discovery Gallery, 1998.

Roberts, Brian *Edward Wilson's Birds of the Antarctic* London, Blandford Press, 1967.

Robertson, Bryan, Russell, John and Snowdon, Lord *Private View: The Lively World of British Art* London, Nelson 1965.

Robinson, Shelagh *Huskies in Harness: A Love Story in Antarctica* Kenthurst NSW, Kangaroo Press, 1995.

Rubin, Jeff *Antarctica: a lonely planet travel survival kit* Hawthorn, Lonely Planet Publications, 1996.

Ryan, Simon *The Cartographic Eye: How Explorers Saw Australia* Cambridge UK, Cambridge University Press, 1996.

Schama, Simon *Landscape and Memory* London, Fontana, 1996.

Schedel, Dr. Hartmann (compiled by) illustrated and engraved by Michael Wohlgemuth, Wilhelm Pleydenwurff and Albrecht Dürer *The Nuremburg Chronicle (Liber Chronicarum)* Nuremburg, printed and published by Anton Koberger, 1493.

- Scott, Keith *The Australian Geographic Book of Antarctica* Terrey Hills, NSW, Dick Smith Australian Geographic, 1993.
- Seago, Edward *A Canvas to Cover* London, Collins, 1947
- Seaver, George *Edward Wilson of the Antarctic* London John Murray (First edition 1933) 1963.
- Seaver, George *Edward Wilson: Nature-Lover*. London John Murray (First edition 1937) 1950.
- Sellick, Douglas R G (ed) *Antarctica: First Impressions 1773-1930* Freemantle, Freemantle Arts Centre Press, 2001.
- Simpson-Housley, Paul *Antarctica: Exploration, perception and metaphor* London, Routledge, 1992.
- Shackleton, E H.(ed) *Aurora Australis* published at the winter quarters of the British Antarctic Expedition, Cape Royds, illustrated with lithographs and etchings by G. Marston, printed at the Sign of the Penguins by Joyce and Wild, 1908-09.(2 original editions in Mitchell and Dixon libraries, State Library of New South Wales, of less than 100 editions).
- Shackleton, E H *Aurora Australis* Facsimile edition, Auckland, Seto Publishing (Originally published by Shackleton at Cape Royds 1908-09, 1988.
- Shackleton, Ernest *South: the Endurance Expedition to Antarctica* Melbourne, Text Publishing (first published by Heinemann 1919) 1999.
- Smellie, W (ed) *Encyclopaedia Britannica: or a Dictionary of Arts and Sciences compiled upon a new plan...*with 160 copperplates: By a society of gentlemen in Scotland, Edinburgh, A Bell and C Macfarquhar, 1st edition, 3 vols, 1771.
- Smith, Bernard *Imagining the Pacific: In the Wake of the Cook Voyages* Carlton, Melbourne University Press, 1992.
- Smith, Huston *The Religions of Man* New York, Mentor with Harper & Brothers, published by the New American Library (first printing 1959) 1961.
- Snow, C.P. *The two Cultures and the Scientific Revolution: the Rede Lecture 1959* Cambridge, Cambridge University Press, 1961.
- Spufford, Francis *I May Be Some Time* London, Faber and Faber, 1997.
- Stroud, Mike *Shadows on the Wasteland: Crossing Antarctica with Ranulph Feinnes* London, Penguin, 1994.
- Swan, Robert *Antarctic Survival* London, Macdonald, 1987.
- Tape, Walter *Atmospheric Halos* Antarctic Research series, Volume 64, Washington DC, American Geophysical Union, 1994.

Tennyson, Alfred Lord (ed Tennyson, Hallam, Lord) *Poems* London, Macmillan, 1908.

Thomson, Sir C W & Murray, J *Report on the scientific results of the voyage of HMS Challenger during the years 1873-76: Narrative of the cruise: Vol 1, parts 1 and 2* New York, Johnson Reprint Corporation, 1885/1965. See also edition of Challenger Office.

Turner, Jane (ed) *The Dictionary of Art* Vol 10, London, Macmillan, 1996.

Weddell, James *A Voyage towards the south pole performed in the years 1822-1824* London, Longman, 1825.

Wheeler, Sara *Terra Incognita: Travels in Antarctica* London, Vintage, 1997.

White, Patrick *Voss* London, Eyre & Spottiswoode, 1962.

Wilkes, Charles *Narrative of the United States Exploring Expedition 1838-42* London, Wiley and Putnam, 1845.

Wilson, Edward (edited by Brian Roberts) *Birds of the Antarctic* London, Blandford Press, 1967.

Wordsworth, William *William Wordsworth: an anthology* Norwich, Jarrold Colour Publications, 1989.

Catalogues

Agnew's *Nolan's Nolans: A Reputation Reassessed. An exhibition of paintings from the estate of Sir Sidney Nolan* Thos. Agnew and Sons Ltd., London (11 June - 25 July, 1997).

Arnold, Raymond et al *Between Phenomena: The Panorama and Tasmania* Plimsoll Gallery, University of Tasmania (30 March - 22 April 2001).

Boyer, Peter and Kolenberg, Hendrik *Antarctic Journey: three artists in Antarctica* Canberra, Australian Government Publishing Service, 1988.

Bry, Doris *Alfred Stieglitz: Photographer* Boston, Museum of Fine Arts in association with Bullfinch, Little, Brown and Company (fourth printing, revised 1996 to accompany the exhibition *Alfred Stieglitz and Early Modern Photography*) 1996.

Butler, Roger, Kirker, Anne, and Maddock, Bea. *Being and Nothingness: Bea Maddock* Queensland Art Gallery, Brisbane and the Australian National Gallery, Canberra, 1992.

Caldwell, John *John Caldwell: Paintings of Antarctica* Delmar Gallery, Ashfield, Society of the Arts, Trinity Grammar School (17 March - 1 April 1990).

Caldwell, John *Antarctic Elements: John Caldwell* Bathurst Regional Art Gallery (3 February - 12 March) 1999.

Caldwell, John *John Caldwell: 'Bathurst to Bruny'* The Salamanca Collection, Hobart (29 October - 23 November 2000).

Capon, Edmund and Nolan, Sidney *Sidney Nolan in China and Sidney Nolan Riverbend* 1996, Sydney Art Gallery of New South Wales (21 March-10 May, no year).

Chapman, Barbara *Catalogue of Oil Paintings: from the permanent collection of the Queen Victoria Museum and Art Gallery* Queen Victoria Museum and Art Gallery, Launceston, 1984.

Davis, George: Catalogue of 18 oil paintings n.d.n.p [Saddler's Court, Richmond, 1975].

Davis, George (Introduction) *George Davis: Tasmania's Islands* Tasmanian Arts Advisory Board and Tasmanian Museum and Art Gallery, Hobart (27 September - 15 October 1978) 1978.

Davis, George (Introduction) *George Davis: Tasmania's Islands* Tasmanian Arts Advisory Board and Tasmanian Museum & Art Gallery (22 October - 5 Nov) Saddler's Court Gallery, Richmond, no year.

Davis, George (Introduction) *George Davis: The Man and his Art* Fine Arts Gallery, University of Tasmania, Hobart, 1980.

Denker, Eric *Jörg Schmeisser: etchings from Angkor* catalogue for exhibition *Heritage of Angkor* National Gallery, Bangkok (10 July 2000 - 31 July 2000).

Ferguson, Richard G (ed) *Images of the Great South Land: fifty years of Antarctic vision and endeavour by ANARE artists 1947 to 1997* ANARE Club, Melbourne, 1997.

Gaston, Vivien *07 Sevenigmas: Caroline Durré* Flinders Lane Gallery, Melbourne (5 - 29 April 2000).

Gates Merryn, and Denker Eric *A close look: Jörg Schmeisser: etchings and drawings from Angkor, Nara and 'the coast'* Canberra Museum and Gallery 1999/2000.

Gilchrist, Maggie *Nolan at Lanyon: An exhibition of the Sidney Nolan gift of twenty-four paintings to the Australian people* Australian Government Publishing Service, Canberra, Third edition, 1985.

Hammond, Victoria *Brushing the Dark: Recent Art and Tasmania* CAST, Hobart, 1996.

Holmes, Jonathan 'Terra Spiritus' in *Between Phenomena: The Panorama and Tasmania* (edited and curated by Raymond Arnold) Plimsoll Gallery, University of Tasmania (30 March - 22 April 2001).

Hurley, Frank *The Hurley Collection - Antarctica: Photographs by Frank Hurley of the British Trans-Antarctic Expedition of 1914-17 in HMS Endurance commanded by Sir Ernest Shackleton*. Limited edition of 35 hand finished photographic prints from the Royal Geographical Society. London, Atlas Limited Editions, n.d. (from copy at British Antarctic Survey, Cambridge, England).

Kolenberg, Hendrik (Introduction) and Backhouse, Sue *Jan Senbergs: Mining Landscapes, Mt. Lyell* Tasmanian Museum and Art Gallery, Hobart (26 January - 26 February 1984).

Kolenberg, Hendrik *George Davis: portraits, people and the figure* Tasmanian Museum and Art Gallery, Hobart, 1988.

Kolenberg, Hendrik (Introduction) *Antarctic Elements: Three Artists in Antarctica: Bea Maddock, John Caldwell, Jan Senbergs*. Brisbane City Hall and Art Gallery and Museum (June 26 - August 27 1989).

Koop, Stuart 'Bad Light', June 1994 in *The Ice, David Stephenson* Australian Centre for Contemporary Art, Melbourne, July 1994.

Laws, R M (Introduction) *Another world: Two artists look at Antarctica - David Smith, painter, Edwin Mickleburgh, photographer* (from British Antarctic Survey archives. Document reference: AD6/15/23 Copy of original catalogue, n.p. n.d).

Laws, Dr R M *Watercolours of Antarctica by David Smith* Bankside Gallery, London, November 1981.

Levine, Fred (Introduction) 'The Photographs of David Stephenson: And we fill the void with our presence' in *Vast: Photographs from Europe and Antarctica 1990-91* Contemporary Art Centre of South Australia (September 14 - October 6 1991) Parkside, 1991. Also published in Dick Bett Gallery Exhibition Newsletter no. 5, Hobart, March 1992.

Marston, George *Elephant Island, 1915-16: Drawings by George Marston Saved from the Wreck of the Endurance*, Grosvenor Galleries, 51A New Bond Street, London, May 1922.

Martin, Stephen *Antarctic Journeys: an exhibition at the State Library of New South Wales* State Library of New South Wales, Sydney (2 Sept - 24 Nov 1996).

Moorehead, Alan (Introduction) and Melville, Robert *Sidney Nolan: Recent work* Marlborough Fine Art Ltd., London, May 1965.

Murray, Daena *The Extreme Landforms Project* Darwin, Museum and Art Gallery of the Northern Territory (14 November 1997 - 19 April 1998) 1997.

Newton, Gael (with essays by Helen Ennis and Chris Long) *Shades of Light: photography and Australia, 1839-1988* Sydney, Australian National Gallery, Collins Australia, 1988.

Newton, Gael *Natural Causes: Landscape photographs by Ansel Adams and Eliot Porter* Canberra ACT, National Gallery of Australia, 2000.

Nolan, Sidney *Sidney Nolan: recent work* Marlborough New London Gallery, London, Marlborough Fine Art Ltd, May 1965.

Nolan, Sidney *Sidney Nolan: Retrospective Exhibition. Paintings from 1937 to 1967* Souvenir catalogue, Art Gallery of New South Wales, National Gallery of Victoria and the Western Australian Art Gallery, 1967.

Nolan, Sidney *Sidney Nolan: Antarctic Series* Nolan Gallery Lanyon, ACT, Canberra, published for the Department of Territories by the Australian Government Publishing Service (4 June - 7 September 1986) 1986.

Pearce, Barry *Donald Friend :1915-1989 Retrospective* Art Gallery of New South Wales, Sydney, 1990.

Ponting, HG *The Photographs of HG Ponting: Scott's Last Expedition to the Antarctic* A limited edition (400) of 20 hand-finished photographic prints from the archive of Captain Scott's 1910-13 expedition to the Antarctic, using the original negatives by HG Ponting. Copyright: Popperfoto 1996, London, Discovery Gallery [joint publication, 1997].

Ponting, HG *The Photographs of HG Ponting: Japan, China and India: A fine art limited edition (400) of 20 photographic prints, using the original glass plate negatives.* Copyright 1998, Popperfoto, London, Discovery Gallery (The Traveller's Gallery) no date of joint publication.

Sanders, Erica *Four Visions of Antarctica* Newcastle Region Art Gallery, NSW (30 November - 5 January 1997).

Senbergs, Jan *Jan Senbergs: Voyage Six - Antarctica* Powell Street Gallery, Melbourne (12 April - 29 April 1988).

Schmeisser, Jörg *Jörg Schmeisser: A Survey of Works 1964-1995: Ask that your way be long...* Canberra. Copyright and catalogue design: Jörg Schmeisser; printing by Goanna Print, supported by the regional Galleries Association of NSW, assisted by the NSW Ministry of the Arts and the Australia Council, the Goethe-Institut Canberra and the Australian National University Canberra School of Art, 1995. (Canberra 1995, toured Australian Regional Galleries 1996, 97).

Stephenson, David *David Stephenson Vast: Photographs from Europe and Antarctica* Dick Bett Gallery, Hobart (26 March - 14 April 1992).

Stephenson, David *The Ice: David Stephenson* Australian Centre for Contemporary Art, Melbourne (15 July - 14 August 1994).

Stephenson David 'Romantic Projection (The Indifference of Nature) 'artist's statement *The Ice: a photographic and video installation* Art Gallery of New South Wales (11 December 1993 - 23 January 1994).

Stephenson, David *Dome: Key to images* at CAST (Contemporary Art Services Tasmania) (3 June - 2 July 2000).

Stephenson, David *David Stephenson: Dome Photographs, 1993-2000* Bett Gallery, Hobart (October-November 2001).

Stephenson, David, Hammond, Victoria (essay) *Cupolas* Dick Bett Gallery, Hobart 1996.

Thomas, Daniel, catalogue and invitation: *Landfall: Bea Maddock, Robert MacPherson* Ivan Dougherty Gallery, affiliated exhibition to the Biennale of Sydney 2000, The University of New South Wales, College of Fine Arts (1 June - 8 July 2000).

Viscount collection *The Australian Scene: Boyd, Drysdale, Nolan, Olsen, Tucker, Wigley, Williams* [an exhibition, sponsored by the Directors of Godfrey Phillips International that toured Australian capitals and other cities] n.p. n.d.

Williams Fred *Fred Williams: Bass Strait Landscapes 1971-78* Hobart, Tasmanian Museum and Art Gallery, 1981.

Zdanowicz, Irena. Introduction: *Sets and Series: Recent Australian Prints From the Collection* National Gallery of Victoria (1 July-27 August 1989). National Gallery of Victoria.

Zdanowicz, Irena (essay) 'Forty pages from Antarctica' 1990 *Adelaide Biennial of Australian Art* Art Gallery Board of South Australia, Adelaide, 1990, p 62-63.

Periodicals

'As Sidney Nolan Sees Antarctic' *Australian Women's Weekly* 22 September 1965, pp 8-9.

Borchgrevink, C. E. 'The First Landing on the Antarctic Continent' *The Century Magazine* Vol LI New Series Vol XXIX, November 1895, to April 1896, pp 432-449.

Brothers, N P and Davis, G 'Bird Observations on Albatross Island 1981 to 1985' *Tasmanian Bird Report no 14: Journal of the Bird Observers' Association of Tasmania* Hobart, November 1985.

Codling, Rosamunde 'The Antarctic paintings of Edward Seago (1910- 1974)' *Polar Record* 33: 186, pp 213-222, 1997 (received June 1996).

Codling, Rosamunde 'HMS Challenger in the Antarctic: pictures and photographs from 1874' *Landscape Research* 22: 2, 1997, pp 191-208.

Codling, Rosamunde 'Further notes about the Antarctic paintings of Edward Seago' *Polar record* 37: 201, April 2001 pp 153-154 (received October 2000)

Cree, Laura Murray 'Maddock and MacPherson: A groundbreaking combination' *Art and Australia* 38: 3, 2001, pp 377-379.

Davis G and Guiler E H 'On the occurrence of the southern bottle-nosed whale in Tasmanian waters' *Papers and Proceedings Royal Society of Tasmania*, Vol 118, August 1984.

Davis, George 'Albatross Island' *Tramp* No. 29, Hobart Walking Club, 1993.

Deeth, Jane 'Antarctic fax exhibition: winter solstice 1993' *Cast News* [Hobart] Spring, 1993.

Denholm, Michael 'The Day Icarus Came to Launceston: The Art of Bea Maddock'. *Periphery* Issue No. 37, 1998/99, p 25.

Denker, Eric 'Ask That Your Way Be Long' [Schmeisser] *Craft Arts International* Issue 31 1994, pp 34-41.

Hemisphere 9: 5 [Nolan] Sydney, May 1965.

Dysart, Dinah. Conference report 'Reimagining the Pacific: A conference on art history and anthropology in honour of Bernard Smith', the National Library of Australia, Canberra, 1-4 August 1996 *Art and Australia* 34:3, p 324.

'Fax art comes to Antarctica' [Kevin Todd] *ANARE News : Australia's Antarctic Magazine* 74, Winter 1993, p 28.

Godden, Christine 'Photography in the Australian Art Scene' *Art and Australia* 18: 2, 1980, pp 175-182.

Greely, A W 'Borchgrevink and Antarctic Exploration' *The Century Magazine* Vol. LI, New Series Vol. XXIX, November 1895, to April 1896, pp 431, 432.

Holmes, Jonathan 'Resuming our journey into the landscape...' *Art and Australia* 22: 4, 1985, pp 502-508 (Erratum indicating section omitted 23: 1 1985).

'Jörg Schmeisser, Prints from the Australian Landscape', Macquarie Galleries, Sydney (21 February - 11 March 1989) and Editions Southbank Galleries, South Melbourne (1 March - 23 March 1989) *Art and Australia* Volume 26 number 3 1989, p 461.

'Jörg Schmeisser: Prints from the Australian Landscape and Other New Work' Gallery Huntly Canberra (28 February - 2 April 1989) and Kensington Gallery, Norwood S.A. (26 March - 18 April 1989) *Art and Australia* 26: 3, 1989, p 495.

Kidd, Courtney 'The Unframed Eye: Perspectives on Antarctica' *Art and Australia*: 33: 4 Winter 1996, pp 496-505.

Kolenberg, Hendrik 'Three painters in Tasmania - George Davis, David Chapman and Anton Holzner' *Art and Australia* 22: 4, Winter 1985, pp 509-515.

Maddock, Bea 'The Makings of a Trilogy' *The Art Bulletin of Victoria* No. 31 1990, pp 44-51.

Maddock, Bea 'Saying and Seeing' *Siglo* Issue 6, 1996, p 16.

Newman, Judy 'Etching with imagination and science' *The Age* 10 March 1981, p 18.

'Penetrating the romance' *Upfront: Journal of the friends and supporters of the State Library of New South Wales* 11: 2, March, April, May, 1999, p 8.

Photo Essay: 'Sir Sidney Nolan Antarctic Series' *Ascent* 11, December 1986, pp 16-17.

Pringle, Trevor R 'Cold Comfort: The Polar Landscape in English and American Popular Culture 1845-1990' *Landscape Research* 16: 2, 1991.

Spencer, Charles S. 'Myth and Hero in the Paintings of Sidney Nolan' *Art and Australia* 3: 2, September 1965, pp 94-99.

The Bulletin cover reproduction, Sidney Nolan *Antarctica* 3 July 1965.

The Musée d'Orsay, Beaux Arts Magazine: Great Museums Series, 1997.

Wamsley, D and Barr, W 'Early Photographers of the Arctic' *Polar Record* 32 :183 pp 295-316.

Wilson, Chris 'Back From the Brink' *Australian Geographic* April-June 1996, pp 98-103.

Zimmer, Jenny 'Jan Senbergs : history painter: The Port Melbourne and Mt Lyell series 1980-83' *Art and Australia* 22: 2 1984, pp 206-211.

Newspapers

Auty, Giles 'Modern mutants' [Senbergs] *The Weekend Australian* November 4-5 1995, Review 12.

'Bea new art school head' [Maddock] *The Mercury* Hobart, 6 August 1983.

Beaumont, Rosina 'Davis island etching in record of artists' [George Davis] *The Sunday Tasmanian* Hobart, 7 February 1988.

Bingham, Mike 'Solstice art by fax should shorten the Antarctic night' [Kevin Todd] *The Mercury* Hobart, June 16, 1993.

Blaine, John 'Overpowering display of quality' [George Davis] *The Mercury* Hobart, 16 May 1987.

'By George, he won' [George Davis] *The Mercury* Hobart, 29 December 1990.

'Caldwell's works on show' *The Advocate* November 11 2000, p 38.

Catalano, Gary. Review, Art : 'Bea Maddock (Gerstman, 29 Gipps Street, Richmond, until 31 August)' *The Age* 12 August 1988.

Cornwell, Jane 'Star with stripes' Tom Rosenthal talks to Jane Cornwell about his friend Sidney Nolan... *The Weekend Australian* April 6-7 2002, Review 8-9.

Cox, Robert 'Rare show is set to go' [George Davis] *The Mercury* Hobart, 12 July 2000.

Curnow, Heather 'A truly mixed bag represents another aspect of talented artist' [George Davis] *The Mercury* Hobart, 18 June 1988.

Curnow, Heather 'Bank invests in quality to mark milestone year: ANZ bicentennial Art Commissions Tasmanian Museum and Art Gallery Until July 3' *The Mercury* Hobart, 25 June 1988, p 21.

Daly, Mike 'Bicentenary theme links work by top artists' [Caldwell, Maddock, Senbergs] *The Age*, 3 October 1987.

De Groen, Geoffrey 'Prints of classical brilliance' [Schmeisser] *Times* Canberra, ACT, 20 June 1974.

Fenner, Felicity 'Belated nod to printmaking ground-breaker of the '70s' [Maddock] *The Sydney Morning Herald* March 28 1992, p 49.

Genocchio, Benjamin 'In over his head' [Sidney Nolan] *The Weekend Australian* Edition 1, Sat 25 August 2001, Review 16.

Hopman, Sally 'Maddock's best goes on the road' *The Australian* February 7 1992.

Kolenberg, Hendrik 'Visions of Mt Lyell' [Senbergs] *The Mercury* Hobart, 28 January 1984.

Lynn, Elwyn 'Some painters are pretty puzzling' [Schmeisser] *The Australian* 21-22 June 1986.

Mc Culloch, Susan 'The Draughtsman's contract' [Schmeisser] *The Weekend Australian* November 11-12 1995, Review 12.

Monks, John 'Making his mark on the world' [Schmeisser] *The Australian* March 29 1979, p 10.

Newman, Judy 'Etching with imagination and science' [Schmeisser] *The Age* 10 March 1981.

Pos, Margaretta 'Artist Bea is back from a painful Break in the frozen south' [Maddock] *The Mercury* Hobart, 5 March 1987.

Pos, Margaretta 'Graphic tribute to the South' [Caldwell, Maddock, Senbergs] *The Mercury* Hobart, 16-July 1988, p 21.

Pos, Margaretta 'Maddock's recognised by art establishment' *The Saturday Mercury* Hobart, April 11, 1992, Weekend Arts.

Pos, Margaretta 'The \$30,000 inaugural Joan and Peter Clemenger Art Award' [Maddock] *The Mercury* Hobart, 13 March 1993.

Pos, Margaretta 'Vision haunted by sad spirits of dispossessed' [Maddock] *The Saturday Mercury* Hobart, July 3 1993, p 39.

'Prestigious award for Tassie artist' [Bea Maddock] *The Mercury* Hobart, 23 August 2000.

Rooney, Robert 'A romantic paradox in search of some light' [Senbergs] *The Weekend Australian* April 14-15 1984, Magazine 10.

Ward, Peter 'A mastery of printmaking' [Schmeisser] *The Australian* December 1982.

Ward, Peter 'A jolly round Antarctica' [Caldwell, Maddock, Senbergs] *The Weekend Australian* February 28 - March 1 1987, Magazine 3. Continued: 'The Riviera down among the Icebergs' *The Weekend Australian* March 7-8 1987.

Ward, Peter 'Artist finds inspiration, tragedy in Antarctic' [Maddock] *The Weekend Australian* March 17-18 1990, p 5.

Ward, Peter 'Journey's end' [Maddock] *The Weekend Australian* October 24-25, 1998, Review 16-18.

Ward, Peter 'Mega-jolly in the icy south' *The Weekend Australian* August 13-14 1988, Magazine 11, 13.

Warner, Georgia 'Bea's inspiration comes full circle' [Maddock] *The Mercury* Nov 6 1998, p 20.

White, Paul William 'Davis "line" has firm foundation' [George Davis] *The Mercury* Hobart, 3 July 1981.

Videos and films

Hurley, Frank *South: Sir Ernest Shackleton's glorious epic of the Antarctic*, filmed in 1914, accompanied by live music, B/W Silent. ('Big Screen 2001: a celebration of Australian cinema', AFI State Cinema, Elizabeth St, Nth Hobart, Saturday October 27. Presented by the Australian Film Commission and Screensound Australia, the National Screen and sound Archive with support from the National Council for the Centenary of Federation.

Ponting, Herbert *90° South: with Scott to the Antarctic* [video recording] of film from the National Film and Television Archive. Herbert Ponting's Immortal record of the 1910-12 expedition, Connoisseur/Academy. (72 mins. Approx) black and white, Great Britain, 1933. The original: 1910-11, released 1933 with sound, music, commentary, introduction. National Film and Television Archive, 1991.

Maddock *Bea TERRA SPIRITUS...with a darker shade of pale* [video recording] Launceston, Tasmania: Queen Victoria Museum and Art Gallery, 1999. 2 video cassettes (VHS) (70 min.):sd, col.; ½ in.

Smith, D & Gilbert, C *David Smith: an artist in Antarctica*. Inner London Education Authority, 1980-81 (filmed 1979-80).

Robertson, Christian Clare (executive director) *Extreme Landforms: Christian Clare Robertson* Iceland and Greenland, Hawaii, Antarctica, Northern Australia. Editor Mick Barker, Post Production OzAsia, Produced/Directed John Bradley, DAT Pictures, May 1999 [9 min].

Interviews, conversations /Audio Tapes and transcripts

Boyer, Peter (Information Services Manager) and Andrews, Lynne. Conversation at Australian Antarctic Division, November, 2001.

Bucktrout, Pete (documentary photographer) and Andrews, Lynne. Conversation at British Antarctic Survey, August 1999.

Byrnes, Julie and Liebmann, Steve. Steve Liebmann interviewing Julie Byrnes on subject of Byrnes' grandfather Frank Hurley, *Today Show* Channel Nine, 29 October 2001.

Caldwell John and Andrews Lynne. Interview: Lynne Andrews interviewing John Caldwell on the subject of the Antarctic art project, at Mt. Rumney, Tasmania, 29 October 2000, and continued by phone 8 May 2001, edited 2001.

Davis, George, and Andrews Lynne. Interview: Lynne Andrews interviewing George Davis on his work from Macquarie Island and other Tasmanian islands, at Davis' Bellerive studio, Tasmania, 18 December 2000, edited 2001.

Durré, Caroline and Andrews, Lynne. Interview: Lynne Andrews interviewing Caroline Durré at her Melbourne residence/studio, 21 November 2000 on the subject of the Antarctic project, edited 2001.

Harrison, Vera. Conversation with Lynne Andrews, February 1999.

Jelbart, Mary Lou and Riley, Kevin; Robertson, Clare; Stephenson, David. Interview: Mary Lou Jelbart interviewing Antarctic artists Kevin Riley, Clare Robertson and David Stephenson *Arts Today* 14 March, 1995.

Kolenberg, Hendrik. Conversation with Lynne Andrews, 6 November 2001.

Maddock, Bea and Andrews, Lynne. Interview: Lynne Andrews interviewing Bea Maddock on the subject of the Antarctic project at Launceston, Tasmania, 21 December 2000, edited 2001.

Marr, David and Hince, Bernadette. Interview: David Marr interviewing Bernadette Hince on her dictionary being compiled on Antarctic English *Arts Today* 14 March, 1995.

Nolan, Sidney and Moorehead Alan. Tape transcript of conversation between Sidney Nolan and Alan Moorehead on their Antarctic trip, 14 March, 1964. Held in the National Library of Australia.

Robertson, Christian Clare and Andrews, Lynne. Email Interview: Lynne Andrews interviewing Christian Clare Robertson on the Antarctic project, a component of the *Extreme Landforms* project, February 2001, edited 2001.

Schmeisser, Jörg and Andrews, Lynne. Interview: Lynne Andrews interviewing Jörg Schmeisser at Mt Rumney, 6 April 2001, on the subject of the Antarctic project, edited 2001.

Senbergs, Jan and Andrews, Lynne. Interview: Lynne Andrews interviewing Jan Senbergs at his Melbourne studio, 21 November 2000, on his Antarctic project, edited 2001.

Stephenson, David and Andrews Lynne. Interview: Lynne Andrews interviewing David Stephenson at the School of Art at Hobart, 12 December 2000, on the subject of the Antarctic work, edited 2001.

Todd, Kevin and Andrews Lynne. Conversation on Todd's Antarctic work, 16 May 2001.

Other sources:

Adventure Associates *Log of the Expedition Adventure Antarctica: aboard M.S. "Bremen" 7 - 29 January 1997 - 23 days, Hobart/Hobart* Adventure Associates, Sydney, 1997

Andrews, Lynne. Personal diary and photographs from the Antarctic flight, 1995 and the voyage on *Bremen* 1997.

Australian Antarctic Division *Understanding Antarctica: Research in the World's Greatest Wilderness* Australian Antarctic Division, Kingston, 1994, 1995.

Australian Antarctic Division (edited by S. A. Potter) *ANARE Antarctic Field Manual* Third edition, Antarctic Division, Kingston, 1987.

Australia Post, stamps. Issue date: 14 June 1989; designer: Janet Boschen, Australia Post Graphic Design Studio; original paintings: Sir Sidney Nolan; printer: CPE Australia Limited, Melbourne; printing process: photolithography; paper: CPL stamp paper; perforations: 13.75 x 13.25; stamp size 26mm x 37.5 mm; issued sheet content: 100 stamps (two panes of 50; national postmark: Kingston, Tasmania 7050.

Australia Post, stamps. Issue date: 28 Nov 1996 Paintings by Christian Clare Robertson, Northern Territory. Typography and cover design: Melinda Whitechurch, Australia Post Graphic Design Studio. National postmark: Australian National Antarctic Research Expeditions Macquarie Is.

British Antarctic Survey and Sea Mammal Research Unit Art Exhibition - Open Days, 10th and 11th June 1983. Biographical notes on Dick Laws, Bruce Pearson, David Smith, Jean Vaughan, Edward Adrian Wilson, Steve Garrett, David Wynn- Williams. (Copy from British Antarctic Survey archives. Document reference : AD6/15/23)

Caldwell, John *John Caldwell: 'Bathurst to Bruny' Invitation: The Salamanca Collection Hobart (29 October - November 23 2000).*

Caldwell, John Gallery 460 website:
<http://www.gallery460.com/files/artists/j.caldwell/bio.html> (viewed 8-5-2001)

Cousins, Kerry-Anne [Exhibition Notes] *Nolan Gallery, Sidney Nolan: Antarctic paintings 1964 (1 December 1991 - 20 January 1992)* Nolan Gallery.

Craven, Mike, Glaciologist; glaciology lectures on Antarctic voyage *Bremen* January 1997, and email re auroral corona, 5 April 2002.

Datta, Ann, email, 28 March 2002, re: George Forster's paintings of the snow petrel and Southern Fulmar.

Diggins, Tracey, 'Artists on Ice' *Travelling South: Journeys into Antarctica* A Wilderness Society multimedia education Kit (teacher's guide) The Wilderness Society, Melbourne, 1994.

Durré, Caroline Australian National Research Expeditions application for berth, 25 April 1994, and report on voyage, 2 December 1994.

Durré, Caroline (invitation) *Iconologies of Antarctica* Access Contemporary Art Gallery (October 17 - November 11 1995).

Durré, Caroline (invitation) *Recent Paintings* Flinders Lane Gallery (2 April - 27 April 1996).

Durré, Caroline (invitation) *Night scenes and Allegories* Access Contemporary Art Gallery, Redfern (October 14 - November 8 1997).

Gilbert White's House & The Oates Museum: Guide.n.d n.p. (a small leaflet).

Halford, Lucy *Paintings of Antarctica by David Smith at the Bankside Gallery from 4th November 1981.* (Draft copy held at British Antarctic Survey archives, Cambridge, England, document reference: AD6/15/23)

Harrison, Chas T (Charles Turnbull) PICMAN database, Australasian Antarctic Expedition 1911-1913, Record 17 of 100, 1 sketchbook and 5 drawings , collection of State Library of New South Wales.
<http://libapp.slnsw.gov.au/cgi-bin/spydu/FULL/PM/BSEARCH/454/395381,17>
13-03-2001.

Harrowfield, David and Talbot, Sarah *Antarctica: The Official Souvenir Book of the Visitor Centre* The International Antarctic Centre, Christchurch.
n.p.n.d.

Johnson, Lawrence, E *Reflections on Distant Ice* [Senior Lecturer in Philosophy, Flinders University, South Australia. Paper held in Australian Arctic Division library, Kingston, Tasmania, access no. A91/245 special collection] ANARE Voyage 6 1989, received Sept 4 1991.

Kennedy, Michelle, The Australian Music Centre, Sydney, email re Antarctic music, 25 March 2002.

Levine, Fred (Introduction) 'And we fill the void with our presence' Dick Bett Gallery Hobart, Exhibition Newsletter no 5, Exhibition by David Stephenson, *Vast: Photographs from Europe and Antarctica* Introduction by Fred Levine. (26 March - 14 April 1992).

Meagher, Karyn, email re article on Benjamin Genocchio in *The Weekend Australian* 3 April, 2002.

Mitchell Library, supplementary information on the voyage of Dumont d'Urville. Helen Harrisson, telephone conversation and David Pollock email, May 2002.

Mc Caughey, Patrick (Preface) Minchin, Jan (Introduction) *The ANZ Bicentennial Art Commissions* Australia and New Zealand Banking Group Limited, 1987.

Ripa, Cesare (website): *The Iconologia of Cesare Ripa* - Introduction: http://www.levity.com/alchemy/iconol_i.html 4 pages, *The Iconologia of Cesare Ripa* <http://www.levity.com/alchemy/iconol04.html> 13 pages. Viewed 28-11-2000.

Robertson, Clare, 'Ice Edge: Excerpts from an Antarctic journal', draft version, Darwin, July 1989. (Final version published in *Northern Perspective* 12: 2, Northern Territory University 1990).

Robertson, Christian Clare *The Antarctica Exhibition: Christian Clare Robertson, 1991* notes accompanying the exhibition at Hobart [Ref: AntPtgsCaptions].

Robertson, Christian Clare, website: www.ccrobertson.com September 2001.

Routledge, Yvonne and Pharaoh, Mark *Douglas Mawson: Explorer/Scientist* Adelaide, University of Adelaide and South Australian Museum, 1996.

Royal Geographical Society. *The Shackleton Expedition 1914-1917: Royal Geographical Society Calendar* 1995, Hereford, England, Traveller's Press, 1995.

Schmeisser, Jörg: Lecture, Art Forum, School of Art at Hobart, University of Tasmania, 17 August 2001

Sitwell, Nigel & Richie, Tom *Antarctic Primer* Sydney, Quark Expeditions & Adventure Associates, 1997.

Jan Senbergs, postcard *Anxious settlement* pastel and watercolour, sheet 81 x 119.6 cm, 1986, purchased by the RESI Statewide Victorian Government Art Foundation, 1986, City Of Ballarat Fine Art Gallery.

Smithies, Andie, email re A L A Mackintosh on Shackleton's *Nimrod* party, 22 April 2002.

Todd, Kevin 'Cartographies' artist's statement, for exhibition of faxed images at Artspace and Chameleon in Tasmania (29 April-22 - May 1993).

Todd, Kevin 'Defining Utopia' artist's statement (Exhibition in Vancouver) September 1994.

Woehler, Eric, (AAD) conversations with Lynne Andrews concerning Antarctic ornithology, 2002.

Yusoff, Kathryn *Imaging and Imagining Antarctica* thesis: MA Visual Culture, Bath Spa University College, England, 2000. She is currently engaged in research for *The Visual Mapping of Antarctica* thesis: PhD Cultural Geography, Place Royal Holloway, University of London, estimated date of completion 2005.

Institutions used for research

Australian Antarctic Division (AAD) Kingston, Tasmania, Australia

Bibliothèque Nationale, Paris, France.

British Antarctic Survey (BAS). Cambridge, England

Discovery Point, Dundee, Scotland.

Gilbert White's House and the Oates Museum, Selborne, England.

Mawson Antarctic Collection, University of Adelaide and South Australia Museum, Adelaide, South Australia, Australia.

National Library of Australia, Canberra, ACT, Australia

Natural History Museum, London, England

Nolan Gallery, Lanyon, Tharwa, ACT, Australia.

Oates Memorial Museum (The Wakes Museum which comprises the Oates Memorial Museum and the Gilbert White Museum) Selborne, Hampshire, England.

Queen Victoria Museum and Art Gallery, Launceston, Tasmania, Australia.

Royal Geographical Society, London, England.

Scott Polar Institute (SPRI) University of Cambridge, England

State Library of New South Wales (including Mitchell Library and Dixson Library) Sydney, New South Wales, Australia

State Library of Tasmania, including the Allport Library and Museum of Fine Arts, Tasmaniana Library and W L Crowther Library, Hobart, Tasmania, Australia.

Tasmanian Museum and Art Gallery (TMAG), including the Herbarium, Hobart, Tasmania, Australia.

University of Oxford, Oxford, England.

University of Tasmania at Hobart, Tasmania, Australia: Fine Art Collection, Carington Smith Library (Art), Morris Miller Library, Science Library. Institute of Antarctic and Southern Ocean Studies (IASOS).

Curriculum Vitae

1942 Born Hobart, Tasmania

Studies

1959-61 T Dip A, FAD, Hobart Tech Coll
1962, 63 Education I, English I, Tas Uni
1965 Awarded TTC
1969 Southampton School of Art (part time)
1973 4 year Trained Teacher Classification, Ed. Dept, Tas
1977-80 B A (Vis Art) TCAE
1996 Grad Dip, Art Craft and Design, Tas Uni
1997 BFA Hons, Tas Uni
1998-2002 MFA (research) Tas Uni (research in Australia, UK and France)

Teaching

1962-70 taught in secondary schools (Tas and England)
From 1981 Director of Studio One school of painting and drawing
From 1982 curated and co-curated Studio One exhibitions and co-ordinated workshops

Field Trips

From 1968 Visits to Australian mainland and overseas (Europe, Middle East, America and Malaysia to view exhibitions, architecture, and to visit art institutions
1987 Artventure SW Tas
1991 Artventure Lamington National Park, Qld
1993 Flinders Ranges, SA
1995 Qantas Antarctic flight
1997 Adventure Associates Antarctic voyage on Bremen

Solo Shows

1984, 1995 *Paintings and Drawings* Studio One, Mt Rumney
1988 *Paintings of Southwest Tasmania* Freeman Gallery, Hobart
1990 *Drawings* Clarence Municipal Chambers, Rosny Park
1998 *Aspects of Ice* Studio One, Mt Rumney
1999 *Aspects of Ice* Five works, Clarence Council Chambers
1999 *Aspects of Ice* Coastal Art Gallery, Burnie
1999 *Aspects of Ice* Bowerbank Mill, Deloraine

Selected Group Exhibitions

- From 1962** Art Society of Tasmania, Burnie Coastal Art Group, and group shows in private and public galleries
- 1978-1995** *Tasmanian Art Exhibition* Burnie Civic Centre
- 1987** *Northwest-Southwest* with Margaret Brown, Devonport Gallery and Arts Centre
- 1991** *The October Show* Drawings of Tasmanian Artists, QVMAG, Launceston
- 1992** *Counterpoint* - Two views of Tasmanian Landscape, Margaret Brown watercolours: Lynne Andrews drawings, Bowerbank Mill Gallery, Deloraine
- 1995** *Outback Art Prize* - Broken Hill City Gallery
- 1996** *Launch* - Graduate Diploma students, Plimsoll Gallery, Tas Uni
- 1997** *Exit* Honours students, Plimsoll Gallery, Tas Uni

Awards and Grants

- 1980** International Year of the Child grant for project at Mornington Primary School
- 1988, 1992** Loughran's Watercolour Award, Tas Art Exhibition
- 1989** Boland's Award (any medium) Tas Art Exhibition
- 1997-2002** Research funding, Tas Uni

Selected Bibliography

- Germaine, Max *A Dictionary of Women Artists of Australia* Roseville East, NSW, Craftsman House, 1991.
- Dunbar, Diane, Sullivan, Bridget (catalogue) *The October Show* Launceston, QVMAG, 1991.
- Tasmanian School of Art at Hobart (catalogue) Exit Tas Uni 1998.
- Bingham, Mike, 'A woman's place is among ice' *The Saturday Mercury* Hobart, May 30 1998, p 36.
- Andersch, Joerg 'Aspects of Ice: Studio One Gallery, Mt Rumney' *The Saturday Mercury* Hobart, May 30 1998, p 39.

Collections

Private collections, Australia, UK.